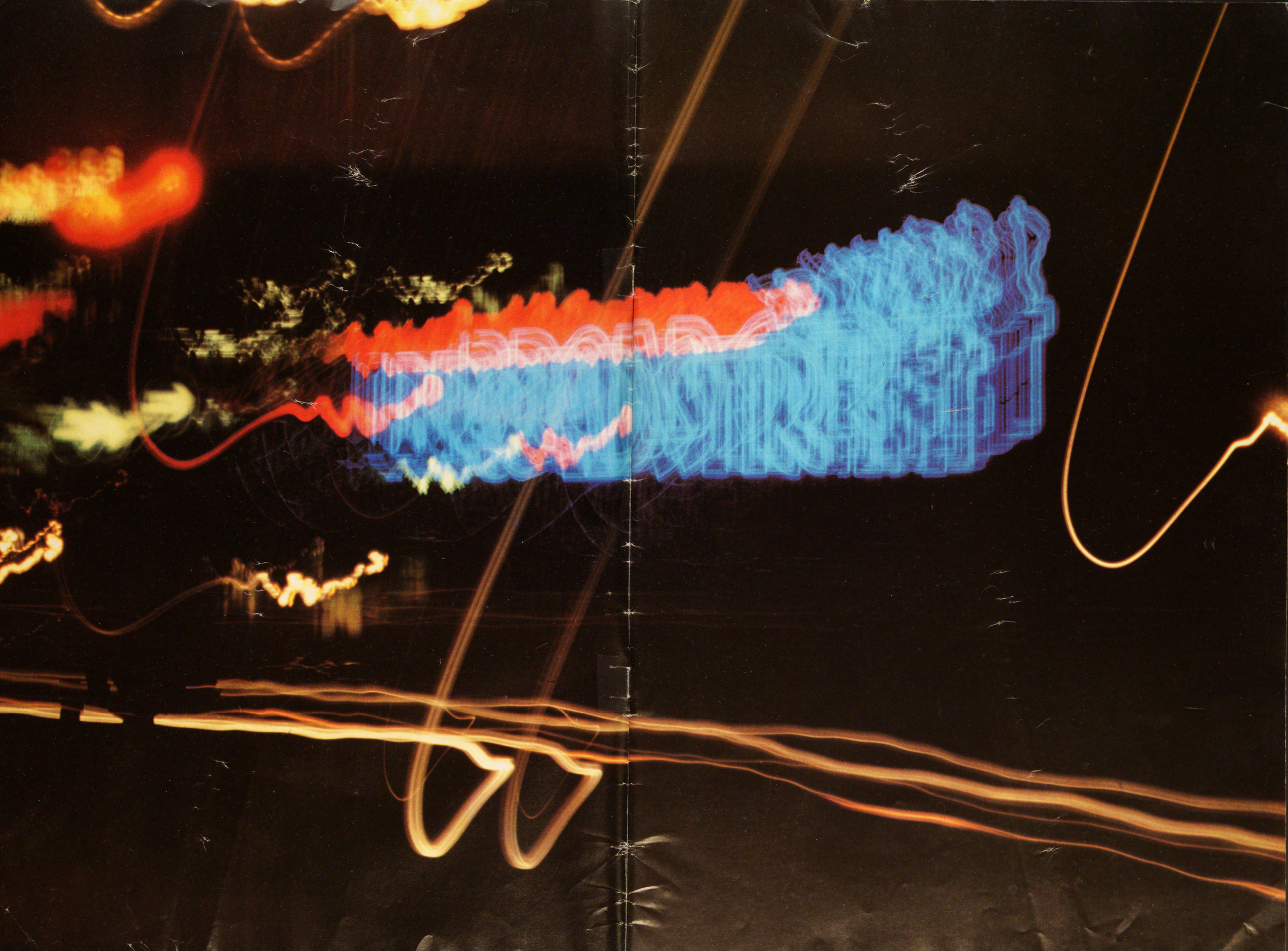
No 35 1984

WINGS FUN CLUB

Clubs Sandwich



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SUE'S LETTER

Hi There!

Here we are back again with another magnificent bumper issue of the Sandwich devoted to the second instalment of our "Broad Street" feature. This time we've delved behind the scenes to give you some background information and details of the technical components which go into the making of a full scale feature film, which I'm sure you'll find of interest. We also commissioned Pete Frame to apply his investigative powers to construct one of his fascinating "family trees" of the musicians who worked on the soundtrack of "Broad Street". The result is a network of absorbing interest, which I'm sure you'll treasure.

So at last, the long awaited time has finally arrived; the film is out for all to see. It premiered in Los Angeles on 22 October at a star-studded Hollywood evening, followed by a second gala event back in New York. Paul and Linda were heavily involved in a fortnight's promotional tour of the U.S.A., where they appeared on numerous television programmes and talked widely to the press. A small group of lucky Fan Club members was selected at random to meet Paul in the three cities they visited: New York, Chicago and Los Angeles. Judging by the letters I've received from them, I know they were both surprised and thrilled to have had this unique experience. (See page 50).

Back at home, the club has also been very much involved in all the recent events, which have packed November. For Paul's appearance on the BBC-TV's Russell Harty Show, screened on 26 November, the club was fortunate to secure some tickets in the studio audience. Russell's interview spanned Paul's entire life and career, ending with some clips from "Broad Street". It was noticeable that the audience had a really special affinity with Paul!

The club also had blocks of seats at the celebrity screening of "Give My Regards To Broad Street" in both Liverpool and at the Empire, Leicester Square, London. At both venues the seats were allocated strictly by a random draw of envelopes. Naturally we're sorry not to have been able to accommodate all the many who wanted to attend, but we did the very best we could for club members.

Five winners of the club competition, "Why I Want to Meet Paul McCartney" had invitations to the special civic reception in Liverpool where Paul was presented with the rare honour of being given the Freedom of the City of Liverpool, which received a lot of media attention. Afterwards they met Paul at a packed reception in the Picton Library. In London another five winners attended the private celebrity reception at the Hippodrome, prior to the screening of the film, and met Paul there. Three hundred members of the Fun Club were in the glittering first night audience who turned out for the event. A huge crowd, reminiscent of the Beatles' days, gathered outside the cinema in Leicester Square, to cheer Paul and Linda when they arrived. Because of the large numbers present, the police allowed Paul's car into the square itself, a privilege usually accorded only to the Royal Family.

Although a few of the reviews of the film have been unwarrantably less than kind, a good number of critics thoroughly appreciated the film, which should do particularly well as a family film over the Christmas period. From the feedback we've had at the club, it seems that people prefer to judge a film for themselves, and as our letters indicate, they have found the film a great musical entertainment. (See page 50). The addition to the bill of the lovely Rupert Bear animated short, makes a double treat.

Speaking of Rupert, the single issued from the film, "We All Stand Together", by Paul McCartney and the Frog Chorus, is now rocketing up the U.K. charts and is set to be the *number one holiday hit! It's out on Parlophone R6086. I've spotted lots of yellow Rupert Bear scarves around the necks of many unlikely people in London recently. These were used by EMI for promotional purposes and are now being sold in the shops, but* not *by the club. The charming video of the song has been widely screened on television recently. Although Rupert Bear is a very British character, I'm sure this delightful animation will ensure a wider international audience for him in future.*

The "Broad Street" album entered the U.K. charts at number one, while the single, "No More Lonely Nights" rocketed up to a number two position in the U.K. charts. The album is a strong seller at Christmas with its lovely new renditions of Beatles classic songs, plus some fine hits from Wings and three great new compositions. It will certainly be interesting to see which second single will be selected from this strong field.

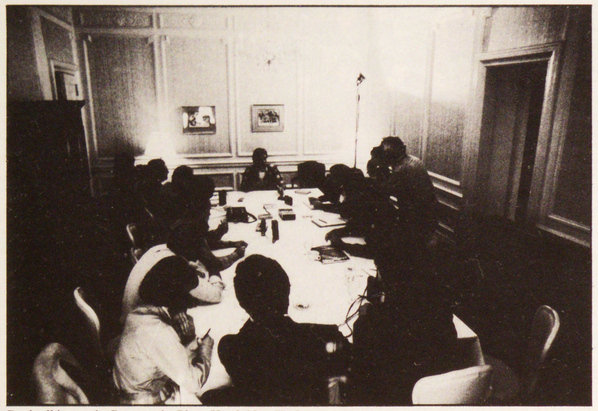
For some time, I've been meaning to clear up a matter which has been puzzling many members of the club. There is a date on your mailing label, which many of you think is the date you need to renew your membership. This is not so. *It is the date on which you renewed, and it is a year from that renewal date that the membership expires. Hope this clears it up for you.*

Before I end, Paul and Linda have asked me to set something straight. Recently there has been much press interest in the activities of the McCartneys. Unfortunately a newspaper printed someone else's address as that of Paul and Linda, which has resulted in a deluge of mail being delivered to these people, much to their inconvenience. So please ensure that all letters are directed to Paul and Linda through the Fun Club address, or in case of business, to MPL Communications.

Well that about wraps it up for now. Happy holidays.

'til next time,

Sue



Paul talking to the Press at the Plaza Hotel, New York.

GIVING OUR REGARDS TO THE U.S.A.

Or, two weeks of nearly non-stop interviews, receptions, premieres and meetings with fans, in celebration of the release of 'G.M.R.T.B.S.'!

An enthusiastic welcome awaited Paul and Linda as Concorde touched down at JFK International Airport, and this was to set the mood for the entire fortnight of their American promotional tour.

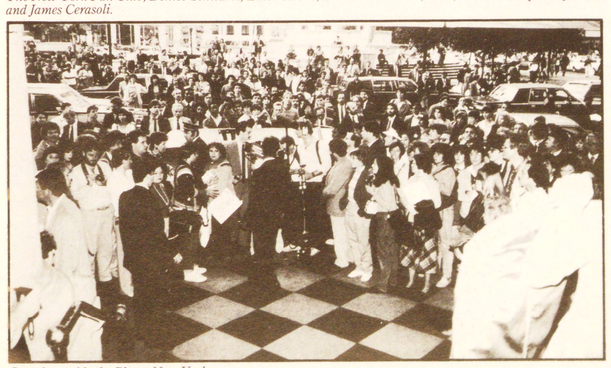
After the limousine had whisked Paul and Linda off to their secret hideaway in the heart of Manhattan, they launched themselves into a hectic round of TV, Radio, and Press interviews — it seemed the whole world wanted to talk to them about 'Give My Regards To Broad Street'.

And not just to talk . . . although the locations for interviews were a well-kept secret, nothing could deter the resolute fans who gathered in their hundreds outside hotels at every stop on the tour to see them. After a day of tiring interviews, Paul and Linda were always refreshed by the throng of fans and well-wishers who waited patiently for their appearance.

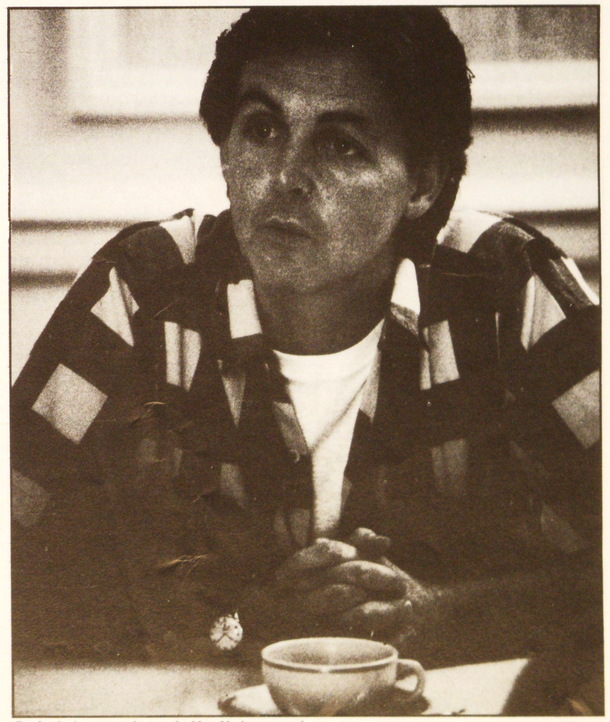
Paul finding his feet with Linda and her brother.

Paul and Linda visit Columbia Records in New York.

The New York Fan Club, Denise Schwartz, Linda Aiello, Barbara Pazmino, Paul, Yasmin Cooper-Bey and James Cerasoli.



Crowds outside the Plaza, New York.



Paul enjoying a cup of tea at the New York press conference.

Catching up on the news en route to L.A.

Interview schedule discussion in Chicago.

U.S. fans, Dennis Golden, Linda, Keith Denemark, Paul, Gwyn Ashley, Gloria Rossi and Cris Noll.

Stopping for a couple of frenzied days in Chicago, Paul and Linda flew off to Los Angeles where a well-earned weekend break was in order. Then back to work and the by now customary round of interviews, ie. *9.00am:* Interview with seven newspaper journalists; *10.00am:* Private interview with one journalist; *10.30am:* College press conference with representatives from 15 colleges; *12noon:* Interview with a disc jockey; *1.30pm:* Seven, ten-minute TV interviews, one after another, before a brief period of rest and preparation for the evening's activities. *And in New York it had been busier!* Pheeeeeew!

Night in Chicago.

Leaving New York for Chicago on Paul's chartered plane.

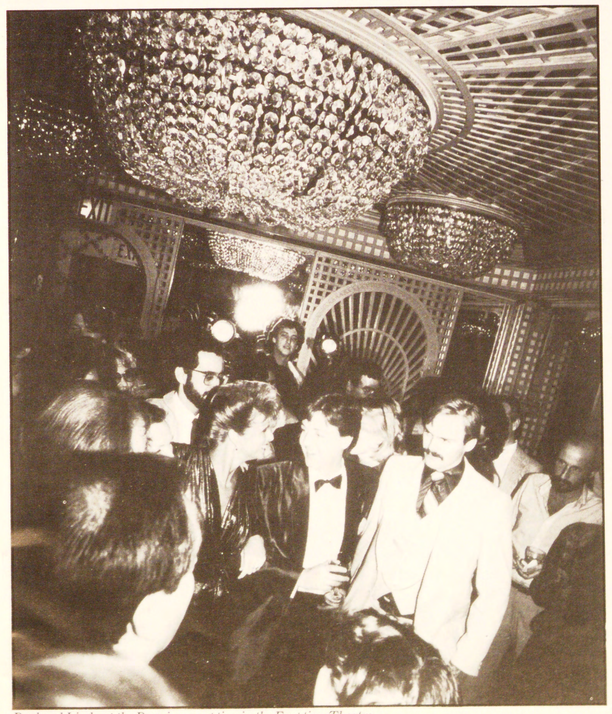
Chicago, Chicago, it's our kinda town . . .

Early morning start for Paul, Linda and the Press in Beverly Hills.

Paul road tests a Chevy Corvette on his way to see Johnny Carson in Burbank.

Jumping for joy in L.A.

The Press waiting for Paul and Linda outside the Egyptian Theatre.



Paul and Linda at the Premiere reception in the Egyptian Theatre.

Paul thanks L.A.

Los Angeles supplied the venue for the American Premiere of 'Broad Street', preceded by a celebrity party at 'The Bistro' in Beverly Hills. Once again, an army of fans besieged the cinema in Westwood adding to the general atmosphere of gaiety and celebration.

Paul enjoying the Johnny Carson show from the other side of the camera.

Paul with fans Joseph James Henderson, Betty Takeyasu, Cynthia Kimbel, Barbara Anderson and Paul Wultz in L.A.

A few more interviews, then back to New York for the final leg of the tour. Another party and the New York Premiere marked the end of official engagements for Paul and Linda and they returned home, weary but rewarded.

At the time of writing, the movie, album and single, are all making excellent progress. Tens of thousands of people gave their regards to Paul and Linda and also to Broad Street. A wonderful end to a great year.

Paul and Linda at the Gotham Theatre for the New York premiere.

Paul and Linda at the premiere reception at Club A in New York.

Fans waiting for Paul and Linda at the Gotham Theatre in New York.

The Press at the New York premiere.

Always happy to be home . . .

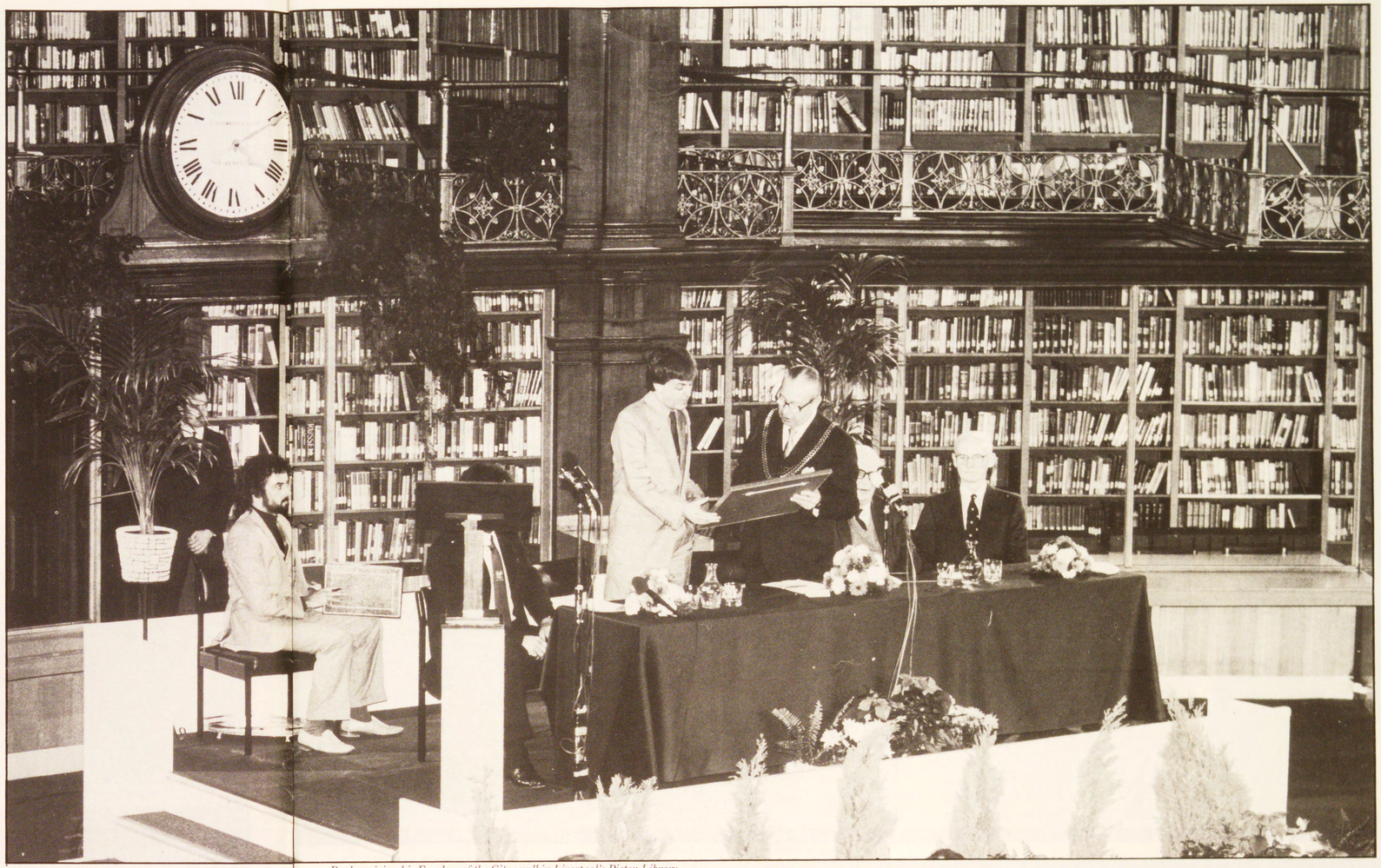
LIVERPOOL PREMIERE

+ FREEDOM OF THE CITY

Prior to the celebrity screening of "Give My Regards To Broad Street" on 28th November at the Odeon Cinema in Liverpool, Paul collected an award at a municipal ceremony at the Picton Library. He received a gold-framed scroll honouring him as a Freeman of the City. Hundreds of fans gathered outside the library to greet him in the centre of Liverpool, a few minutes walk from the Cavern Club. The ceremony was widely covered by television crews and journalists both from the U.K. and abroad.

Paul showing the press his Freedom of the City scroll at Liverpool's Picton Library.

Premiere night in Liverpool.



Paul receiving his Freedom of the City scroll in Liverpool's Picton Library.

Paul says "Hi" to Liverpool.

Liverpool fans on Premiere night.

LONDON PREMIERE AND RECEPTION AT THE HIPPODROME

The Hippodrome night club in London was the venue for a glittering reception held by Paul and Linda before the London premiere of the film, "Give My Regards To Broad Street", at the Empire, Leicester Square on Thursday, 29th November.

Among the invited guests were Ringo Starr, Barbara Bach, Olivia Harrison, Tracey Ullman, Cilla Black, Bill Wyman, Anthony Andrews and Lulu. Crowds of fans mobbed Paul and Linda in Leicester Square.

Paul and Linda arriving for the London premiere.

Paul, Linda, Olivia, Barbara and Ringo at the Hippodrome.

Paul and Linda arriving at the Hippodrome.

Paul and Linda greet fans and winners of the Fun Club competition "Why I Want to Meet Paul McCartney" at a celebrity reception held at the Hippodrome in London, prior to the first night screening of "Give My Regards To Broad Street"

During its first week at the Empire, Leicester Square and at the Odeon, Marble Arch, "Give My Regards To Broad Street" became the number one box office success in the West End. It will go on general release in January.

HOW IT WAS DONE

This issue of Club Sandwich, as promised, explains and shows you some of the skill, patience, ingenuity, hard work, talent and fun that went into the making of 'Give my Regards to Broad Street'. We hope you enjoy it as much as we did.

Wet camera crew filming wet traffic jam.

Creating a traffic jam.

Paul and Peter Webb between takes in the back of the limo.

Preparation for filming Paul in the limo.

Preparing the Bentley arrival scene in Queen Annes Gate.

"Give my Regards to Broad Street" looks so beautiful and so simple; you're carried along with the music, from reality to fantasy, from the present to Victorian times, to fantasies *within* fantasies, and then back again before you've noticed, or even begun to wonder "However did they do that?" But that is the mark of a meticulous piece of film making. And it's not surprising that it looks and sounds so good, because Paul made sure that he got some of the best technicians and designers working in the British film industry today onto his production team.

Filming 'inside' the boardroom.

A big cinema film like "Broad Street" takes a long time to make and requires a great many skilled people. From having the idea up to the final completion took just over two years. On a day when a major scene like the Ballroom is being shot, there will be three hundred people on the film unit, including the cast, all the extras and dancers, wardrobe and makeup assistants, electricians to rig and look after hundreds of lights, set dressers and props people, carpenters and set constructers, and location caterers, not to mention many camera and sound technicians. However in some periods during the two years there will be far fewer people actually working on the film, particularly in the early days of preproduction, when the key members of the team are brought together for the initial planning.

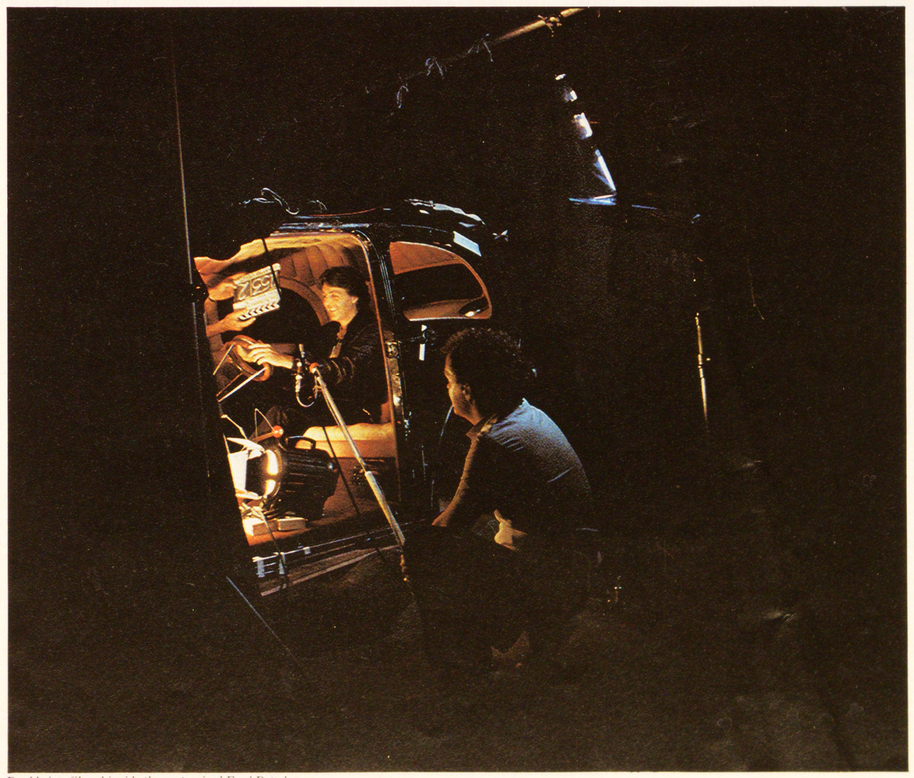
Lighting 'outside' the boardroom.

One of the first things to be done is to find a producer and a director. Paul went to David Putnam, (the producer of *CHARIOTS OF FIRE)* the recognised 'king' of Britain's film industry, and he recommended the talented and promising young director, Peter Webb, and this certainly paid off. At the time, Peter Webb was working closely with producer, Andros Epaminondas, who himself had excellent experience for such a project as "Broad Street". Before producing his own films, Andros Epaminondas worked for eleven years with Stanley Kubrick, who made *A CLOCKWORK ORANGE, BARRY LYNDON* and *THE SHINING,* and who was well known for always insisting on the very best quality in everything he did.

Other key members of the team were, of course George Martin who produced and directed the music; Anthony Pratt, the production designer, who came from working with directors David Lean and John Boorman, (You may remember his designs for the film *EXCALIBUR);* Milena Canonero, the costume designer, who won Oscars for *CHARIOTS OF FIRE* and *BARRY LYNDON:* Barbara Daly, the make-up designer, who specialises in leading fashion makeup, including designs for Princess Diana; David Toguri, the choreographer, who had just finished the successful production of *GUYS AND DOLLS* at the National Theatre; and Bill Rowe, the dubbing mixer (which is the final mixing of the film soundtrack) who had done many feature films, including *ALIEN* and *YENTL.*

The director of photography, Ian McMillan, brought with him an immense and detailed knowledge of lighting and craftsmanship from his years of shooting and directing commercials, and from the outset it was decided to use one of the Panavision Systems of cameras, the Golden Panaflex, which has many advantages.

Electric sunshine.



Paul being filmed inside the customised Ford Popular.

Apache dancer, Lowri-Ann Richards, resting.

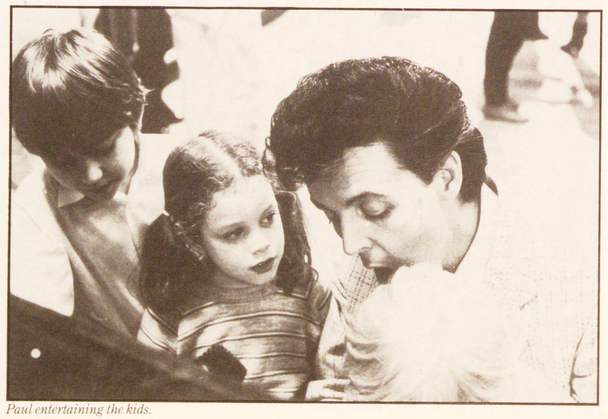
Paul in the ballroom reconstruction at Elstree.

They knew they were going to be filming during the winter, sometimes in situations with low light levels, and the Golden Panaflex has a set of very fast lenses (*f*1.2), which can be changed easily and quickly to save on expensive shooting time. It also has an extremely bright viewfinder, which is a great help in focusing quickly and accurately in low light conditions, when the depth of field is critical.

The Golden Panaflex is a new development in camera technology. It is a 'pin-registered' camera, which means that the film is held completely rigid in the film gate, for the necessary one-twenty-fourth of a second, as opposed to the more common system whereby a moving 'claw' pushes the film against a pressure plate. The 'pin-registered' system ensures absolute precision in the images, which really shows in the final quality of the cinema picture when it's projected onto the big screen.

Ballroom dancing rehearsal.

During the two years of planning and production, there were twenty-eight weeks of actual shooting. This was the time when the greatest pressures and demands were placed on everyone involved. In fact it was not twenty-eight weeks on the trot. The first



Paul entertaining the kids.

Resting ballroom dancers.

Film within a film.

David Toguri giving ballroom dancing lessons.

Ever got the feeling that you're being watched? Elstree, canteen.

Best feet forward.

Elstree spaghetti tasting!

period of filming, which was for the story scenes and which lasted for seven weeks, began in early November with the Victorian scenes in West Wycombe Park. As it turned out, the weather was not very kind — the sky was dark and it rained. Some of the shots were actually filmed in the rain, although it looks as if the sun was shining! There were generators and a great many lights hidden in the bushes! The weather didn't oblige with snow for the Victorian graveyard scene either. A special machine sprayed foam snow up into the air, which then landed like real snow, and calcium chippings were sprinkled over it to make it sparkle. It only took about an hour to transform Stoke Newington's Victorian graveyard into a perfect set.

A second period of thirteen weeks shooting followed in the spring for all the performances of the songs and the major studio set-ups. The remaining eight weeks shooting were spread over periods of two or three days at a time, and generally involved only a small unit of technicians, as, for instance, the filming of the various buildings, such as the fantasy MPL offices, Broad Street station, the speeding custom car, and shots like the one where Linda, Barbara and Ringo are thrown out of the rowing boat and over the waterfall.

In fact it wasn't actually the stars themselves disappearing head first into the water, but three stunt doubles, falling into a special swimming pool at Crystal Palace, which has a motor to churn up the water. The camera was placed directly above the water so you couldn't see their faces falling in; only their flailing legs, petticoats and long frilly knickers were visible before they were submerged. How did they look as if they were falling out of the boat then? This scene, like many others, was made up of shots taken in different locations and at different times, and shows the amount of detailed planning necessary for what looks like quite a simple sequence. Linda, Barbara and Ringo were in a boat on the lake at West Wycombe Park, and

☞

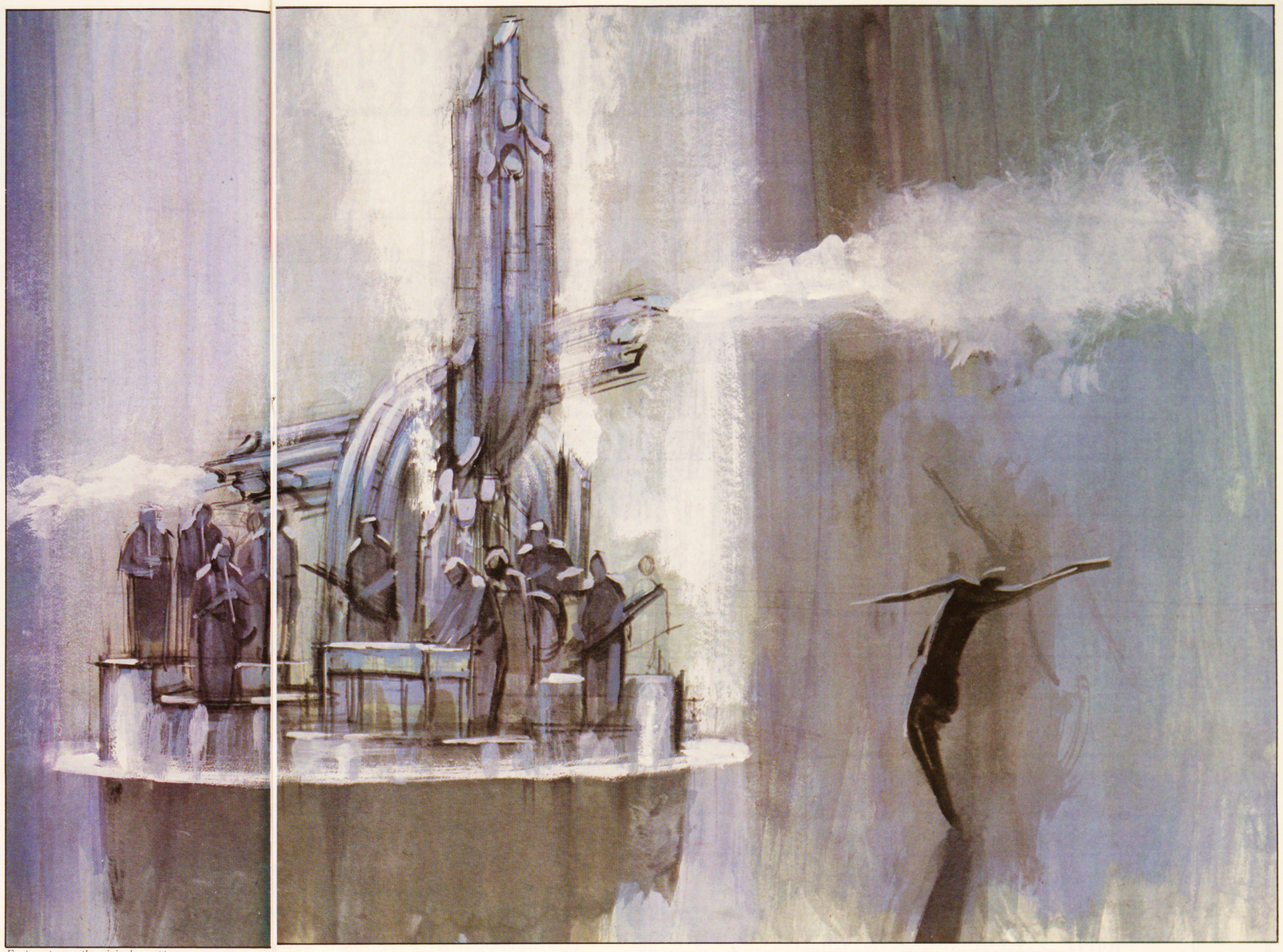
Barbara Daly prepares Linda's fantasy make-up.

they floated away from the bank, at the mercy of the current. Then you see a shot of the waterfall, the 'danger' sign and Paul shouting to them. Then, the next shot was done in a studio: the front of the boat is tipping at a precarious angle, with the three of them huddled together in panic, in fact on dry land in front of an expertly painted backdrop of the lake at West Wycombe.

Another sequence, which looks like a real place but is made up of five different locations, is when Paul first arrives at the office in the custom car. Paul's point-of-view of the building is actually a shot of a small scale model of the office. The custom car pulls up outside the art deco entrance, which was a set, specially constructed at the warehouse in Park Royal, which the production team took over for the first period of the shoot. The office lobby and staircase, which Paul walks into, was filmed in the basement of the Strand Palace Hotel, in London. The art deco corridor, used again later in the story, was another set in Park Royal, and the boardroom was a real company board room in the City of London. Only the very observant will notice the original HMV (gramophone and dog) painting hanging on the wall in the board room, carefully placed there by the set dresser, and not just a happy coincidence.

According to the producer, the man responsible for how all the money is spent, the choice as to whether to use a real location or build a set is very complicated. Of course, everything has to look right, but sometimes even though a place looks right, it is too expensive to hire it for the amount of time necessary for rehearsal and filming, as was the case with the ballroom scene. The arrival of a film unit (of three hundred people, with huge amounts of lighting equipment, four cameras and accessories, a video playback system, two large cranes (a Nike and a Comma) as well as all the sound equipment necessary to record live music on 24 track) puts a stop to normal life! It was just not possible to put somewhere like the Lyceum completely out of action for the ten days it took to shoot the ballroom scene. So, instead, a ballroom set was constructed in EMI Studios at Elstree, into which the whole film unit moved for the duration of the second shooting period.

The ballroom dancers and the rock and roll dancers, who were all members of Equity, the actor's union, had four weeks rehearsal, while the set was built in record time, by working night shifts as well. Since Paul intended the ballroom to look like a film set, it is the only sequence in "Broad Street" where you actually see the camera. A frightening one and a quarter million dollars worth of camera equipment was needed for filming this scene, which is not quite so surprising when you realise that a Golden Panaflex is worth a hundred and twenty thousand dollars. The Nike



Fantasy stage — the original concept.

The real thing.

crane, on which the camera is mounted and the camera operator and focus puller also sit, can track across the floor in any direction, and the jib arm can take them from the floor to twenty feet in the air in one smooth movement. Hence the scene has such a fast and fluid feel to it. The grip, who operates the crane, has to move it into exactly the right place at the right moment, without colliding with the dancers, otherwise the shot will be ruined. Also the camera operator cannot watch the framing of the shot while the crane is moving *and* control the camera movement at the same time as changing the focus, so the focus puller must adjust the focus ring on the lens, according to pre-marked positions, which are worked out during camera rehearsals. Everyone has to get it right at the same time! So it may have to be done many times for a 'good take'.

GIVE MY REGARDS TO BROAD STREET

Well...it all began in the summer of 1957, when schoolboy Paul McCartney joined a local skiffle group - the Quarrymen

THE QUARRYMEN JULY 57 EARLY 58

COLIN HANTON drums · JOHN LENNON gtr/voc · PAUL McCARTNEY gtr/voc · ROD DAVIS banjo · ERIC GRIFFITHS guitar · LEN GARRY (rep) tea chest bass · NIGEL WHALLEY

GEORGE MARTIN producer — As Parlophone A&R man, signed and guided The Beatles and many other successes.

DICK MORRISSEY tenor sax — Led jazz groups since the early Sixties; did sessions; formed If and Morrissey-Mullen

THE LONDON COMMUNITY GOSPEL CHOIR

All seasoned session players, freelancing after careers in jazz and dance bands

BALLROOM BAND

JACKIE ARMSTRONG trombone · JOHN BARCLAY trumpet · ALAN DOWNEY trumpet · HENRY MACKENZIE clarinet · DOUGIE ROBINSON saxophone · RAY SWINFIELD saxophone · TOMMY WHITTLE saxophone

BRASS SECTION

DAVE WILLIS saxophone · DEREK WATKINS trumpet · STAN SULZMANN saxophone · CHRIS PYNE trombone

JOHNNY & the MOONDOGS FEB 58 LATE 58

COLIN HANTON drums · GEORGE HARRISON guitar · JOHN LENNON gtr/voc · PAUL McCARTNEY gtr/voc

THE SILVER BEATLES EARLY 60 AUG 60

VARIOUS TRANSIENTS drums · GEORGE HARRISON guitar · JOHN LENNON gtr/voc · PAUL McCARTNEY gtr/voc · STUART SUTCLIFFE bass

THE BEATLES #1 AUG 60 MAY 61

PETE BEST drums · GEORGE HARRISON guitar · JOHN LENNON gtr/voc · PAUL McCARTNEY gtr/voc · STUART SUTCLIFFE bass

THE BEATLES #2 MAY 61 AUG 62

PETE BEST drums · GEORGE HARRISON gtr/voc · JOHN LENNON gtr/voc · PAUL McCARTNEY bass/voc

← Apprenticeship in Liverpool and Hamburg clubs - looking for management and a suitable record deal

THE BEATLES #3 AUG 62 APR 70

RINGO STARR drums · GEORGE HARRISON gtr/voc · JOHN LENNON gtr/voc · PAUL McCARTNEY bass/voc

← The line-up which became the most famous and successful rock group in the world. 17 number one singles and 12 number one albums

WINGS #1 AUG 71 JUL 73

DENNY SEIWELL drums · LINDA McCARTNEY keybd/voc · PAUL McCARTNEY voc/bass · DENNY LAINE gtr/voc · HENRY McCULLOUGH gtr/voc

Ringo pursued a concurrent film and recording career after the Beatles split up

WINGS #2 JUL 73 MAY 74

LINDA McCARTNEY keybd/voc · PAUL McCARTNEY voc/misc · DENNY LAINE gtr/voc

WINGS #3 MAY 74 FEB 75

JIMMY McCULLOCH gtr/voc · LINDA McCARTNEY keybd/voc · PAUL McCARTNEY voc/bass/gtr · DENNY LAINE gtr/voc · GEOFF BRITTON drums

WINGS #4 FEB 75 NOV 77

JIMMY McCULLOCH gtr/voc · LINDA McCARTNEY keybd/voc · PAUL McCARTNEY voc/bass/gtr · DENNY LAINE gtr/voc · JOE ENGLISH drums

Linda also played on albums by Carly Simon, James Taylor, etc, and continued her photography

WINGS #5 NOV 77 JUL 78

LINDA McCARTNEY keybd/voc · PAUL McCARTNEY voc/misc · DENNY LAINE gtr/voc

Paul, by now the world's most successful songwriter, dissolved Wings when Denny Laine left in April 81

WINGS #6 JULY 78 APR 81

LAURENCE JUBER gtr/voc · LINDA McCARTNEY keybd/voc · PAUL McCARTNEY voc/bass/gtr · DENNY LAINE gtr/voc · STEVE HOLLY drums

RORY & STORM the HURRICANES #1 JAN 57 SEPT 61

LU WALTERS bass · RINGO STARR drums · RORY STORM vocals · TY BRIAN guitar · JOHNNY GUITAR guitar

For details of who plays on which tracks, please consult the inner sleeve of the album.

RORY & STORM the HURRICANES #2 SEPT 61 AUG 62

RINGO STARR drums · RORY STORM vocals · TY BRIAN guitar · JOHNNY GUITAR guitar · BOBBY THOMPSON bass

JOKERS WILD EARLY 65 AUG 67

DAVID GILMOUR gtr/voc · RICKY WILLS bass · WILLIE WILSON drums · DAVE ALTHAM sax/keybd

PINK FLOYD #1 MID 65 FEB 68

ROGER WATERS bass/voc · RICK WRIGHT keybd/voc · NICK MASON drums · SYD BARRETT gtr/voc

PINK FLOYD #2 FEB 68 NOV 83

← David Gilmour also made two solo albums; did sessions for Syd Barrett, Roy Harper, etc

DAVID GILMOUR gtr/voc · ROGER WATERS bass/voc · RICK WRIGHT keybd/voc · NICK MASON drums

KOKOMO MAY 73 SEPT 75

JODY LINSCOTT congas · NEIL HUBBARD guitar · ALAN SPENNER bass · SIX OTHERS various · TONY O'MALLEY keyboards

also sessions for Jackson Browne, Pete Townshend, etc

THE DAVID GILMOUR BAND FEB 84 JULY 84

MICK RALPHS guitar · DAVID GILMOUR gtr/voc · JODY LINSCOTT congas · CHRIS SLADE drums · MICKEY FEAT bass · RAFF RAVENSCROFT sax · GREGG DECHART keyboards

Worked as a session man before Led Zeppelin; this is his first studio gig since their dissolution

LED ZEPPELIN AUG 68 SEPT 80

JOHN PAUL JONES bass · ROBERT PLANT vocals · JIMMY PAGE guitar · JOHN BONHAM drums

TOTO #1 1978 1981

STEVE LUKATHER guitar · JEFF PORCARO drums · STEVE PORCARO keyboards · DAVID PAICH keyboards · BOBBY KIMBALL vocals · DAVID HUNGATE bass

TOTO #2 1982 NOW

STEVE LUKATHER guitar · JEFF PORCARO drums · STEVE PORCARO keyboards · DAVID PAICH keyboards · BOBBY KIMBALL vocals · MIKE PORCARO bass

Lukather and Porcaro are two of America's hottest sessioneers

TREVOR BASTOW elec piano — session musician; formerly MD for Tom Jones

THE ART OF NOISE 1983 NOW

ANN DUDLEY synthesizer · TREVOR HORN producer · JUST J.J. Fairlight · PAUL MORLEY words

also sessions for ABC, Dollar, etc

WAYNE & FONTANA the MINDBENDERS 1963 1965

WAYNE FONTANA vocals · RICK ROTHWELL drums · BOB LANG bass · ERIC STEWART guitar

THE MINDBENDERS LATE 65 MID 68

PAUL HANCOX (rep) drums · RICK ROTHWELL drums · BOB LANG bass · ERIC STEWART gtr/voc · GRAHAM GOULDMAN bass/voc

BROTHERS JOHNSON 1976 NOW

LOUIS JOHNSON bass/voc · GEORGE JOHNSON gtr/voc · SESSION MEN various

also respected studio musician

COCKNEY REBEL MAY 73 JULY 74

STUART ELLIOTT drums · STEVE HARLEY vocals · JEAN PAUL CROCKER violin/gtr · PAUL JEFFREYS bass · MILTON JAMES keyboards

STEVE HARLEY & COCKNEY REBEL AUG 74 FEB 77

STUART ELLIOTT drums · DUNCAN MACKAY keyboards · STEVE HARLEY gtr/voc · GEORGE FORD bass · JIM CREGAN guitar

also studio work with Kate Bush, the Alan Parsons Project, etc

10cc #1 JULY 72 AUG 73

ERIC STEWART gtr/voc · GRAHAM GOULDMAN bass/voc · LOL CREME gtr/voc · KEVIN GODLEY drums/voc

10cc #2 AUG 73 OCT 76

ERIC STEWART gtr/voc · GRAHAM GOULDMAN bass/voc · PAUL BURGESS drums · KEVIN GODLEY drums/voc · LOL CREME gtr/voc

10cc #3 APR 77 NOW

ERIC STEWART gtr/voc · STUART TOSH drums · GRAHAM GOULDMAN bass/voc · PAUL BURGESS drums · RICK FENN gtr/voc · DUNCAN MACKAY (rep) keyboards · TONY O'MALLEY keyboards

was also in Hotlegs; worked as studio engineer/producer; made solo album

GABRIELLI STRING QUARTET

← Well known in the classical field; had also played on Paul's 'Tug Of War' album

KENNETH SILLITO violin · BRENDAN O'REILLY violin · IAN JEWEL viola · KEITH HARVEY cello

Versatile classically trained musicians, drawn from the country's leading orchestras

THE PHILIP JONES BRASS ENSEMBLE

PHILIP JONES trumpet · PAUL ARCHIBALD trumpet · JEFF BRYANT french horn · JOHN PIGNEGNY french horn · RAYMOND PREMRU bass trombone · MICHAEL THOMPSON french horn · JAMES WATSON trumpet

FAIRPORT CONVENTION 1967 NOW

SANDY DENNY vocals · ASHLEY HUTCHINGS bass · RICHARD THOMPSON guitar · DAVE SWARBRICK fiddle/voc · SIMON NICOL gtr/voc · DAVE PEGG bass · OTHER TRANSIENTS various · DAVE MATTACKS drums

Mattacks also played on albums by Joan Armatrading, Roger Daltrey, Cliff Richard, Steeleye Span, etc

BLUE MINK OCT 69 APR 73

MADELINE BELL vocals · HERBIE FLOWERS bass · ROGER COOK vocals · ALAN PARKER guitar · BARRY MORGAN drums · ROGER COULAM keyboards

Herbie Flowers has played on thousands of albums, including Elton John, Cat Stevens, Dusty Springfield, Lou Reed, etc

Professional musician since RAF Central Band in 1955

DAVID BOWIE BAND OCT 73 AUG 74

DAVID BOWIE vocals · HERBIE FLOWERS bass · TONY NEWMAN (rep) drums · AYNSLEY DUNBAR drums · MIKE GARSON keyboards · SEVERAL MORE various

T. REX #6 NOV 76 SEPT 77

MARC BOLAN vocals · HERBIE FLOWERS bass · TONY NEWMAN drums · MILLER ANDERSON guitar · DINO DINES keybds

SKY OCT 78 NOW

JOHN WILLIAMS guitar · FRANCIS MONKMAN keyboards · KEVIN PEEK guitar · TRISTAN FRY percussion · HERBIE FLOWERS bass

THE JERRY HEY HORNS West Coast session team

JERRY HEY trumpet · LAWRENCE WILLIAMS saxophone · TOM PETERSON saxophone · CHARLES LOPER trombone

THE BATTERED ORNAMENTS 1968 1970

PETE BROWN vocals · CHRIS SPEDDING guitar · BUTCH POTTER bass · GEORGE KHAN sax · PETE BAILEY congas · LAURIE ALLEN drums

also sessions for Jack Bruce, Art Garfunkel, Elton John, etc

LOVE SCULPTURE 1968 1970

DAVE EDMUNDS gtr/voc · TERRY WILLIAMS (rep) drums · BOB JONES drums · JOHN DAVID bass · MICKEY GEE guitar

ROCKPILE DEC 76 FEB 81

DAVE EDMUNDS gtr/voc · TERRY WILLIAMS drums · NICK LOWE bass/voc · BILLY BREMNER gtr/voc

DAVE EDMUNDS & his BAND JAN 82 NOW

DAVE EDMUNDS gtr/voc · JOHN DAVID bass · DAVE CHARLES drums · BILLY BREMNER (or MICKEY GEE) gtr/voc

SHARKS AUG 72 NOV 74

CHRIS SPEDDING gtr/voc · SNIPS vocals · MARTY SIMON drums · BUSTA C. JONES (rep) bass · ANDY FRAZER bass

JOHN CALE BAND MAR 75 DEC 75

CHRIS SPEDDING guitar · JOHN CALE vocals · PAT DONALDSON bass · TIMI DONALD drums · CHRIS THOMAS keyboards

BRYAN FERRY BAND JULY 76 JULY 77

CHRIS SPEDDING guitar · BRYAN FERRY vocals · JOHN WETTON bass · PAUL THOMPSON drums

Chris Spedding concentrated on session work and a concurrent solo career

GIVE MY REGARDS TO BROAD STREET

PAUL McCARTNEY voc/keybd/gtr/bass · RINGO STARR drums · LINDA McCARTNEY keybd/voc · STEVE LUKATHER gtr/voc · JEFF PORCARO drums · JODY LINSCOTT percussion · DAVID GILMOUR guitar · TREVOR BASTOW elec piano · JOHN PAUL JONES bass · ANN DUDLEY synthesizer · DICK MORRISSEY tenor sax · LOUIS JOHNSON bass · STUART ELLIOTT drums · ERIC STEWART backing voc · DAVE EDMUNDS gtr/voc · DAVE MATTACKS drums · HERBIE FLOWERS bass · LONDON COMMUNITY gospel choir · GABRIELLI QUARTET strings · CHRIS SPEDDING gtr/voc · BALLROOM BAND brass · PHILIP JONES ENSEMBLE · BRASS SECTION horns · JERRY HEY horns · GEORGE MARTIN producer

Pete Frame Dec 84

Giant Haystacks 'makes a point'!

The ballroom scene like the others which include songs being performed live by the musicians, uses a lot of film, because each 'take' has to last the length of the song, and when there are four cameras running simultaneously this mounts up fast. Over the whole production 500,000 feet of film were shot, which is about ninety-one hours; a ratio of 50:1. However, Paul and Linda and the musicians are actually playing for real, which makes a world of difference to the whole atmosphere and feel of the music scenes. To record their music under such difficult conditions, the Pumacrest Mobile Recording Unit was used. This

Peter Webb succumbs to temptation.

unit, equipped with two 3M, 24 track recorders which were crystal locked to the cameras, enabled the live, synchronous music to be reproduced with such magnificent quality. As Paul said (in an interview for the South Bank Show) you can tell if guitarists are miming to playback, because they're not usually playing what you are hearing at the moment when you see them on screen!

EMI Sudios provided the locations for many other scenes, including the "Silly Love Songs" number, the BBC radio studio (which looks so like the interior of the real Broadcasting House), and again, surprisingly, the Victorian street at night, which took seven weeks to build, concrete being specially laid and made to look like cobble stones. The set for "Silly Love Songs" was a masterpiece of construction engineering; hydraulic lifts were designed for the moving platforms, into which they had to incorporate the plumbing for the steam machines which send out jets of steam to coincide with the movement. The lighting rig for

Linda studies George Martin's keyboard technique.

Dave Edmunds and Chris Spedding in rehearsal.

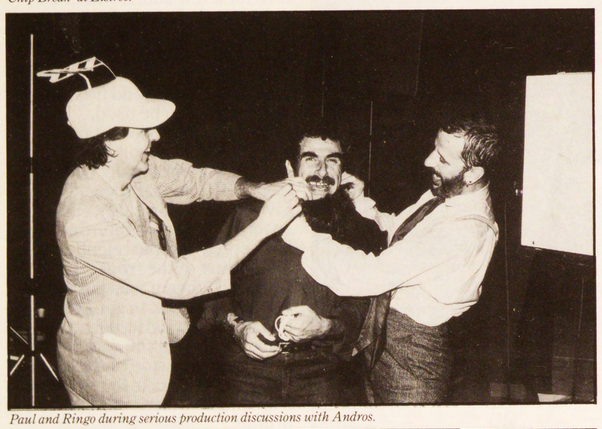
Jody Linscott, percussionist on Not Such a Bad Boy and No Values.

this number used a hundred lights and weighed one and a half tons, and the lights themselves are computerised and can be programmed individually to change colour within one tenth of a second, and then operated by remote control. They are a new development called Varilites and were specially brought over from the U.S. for the production.

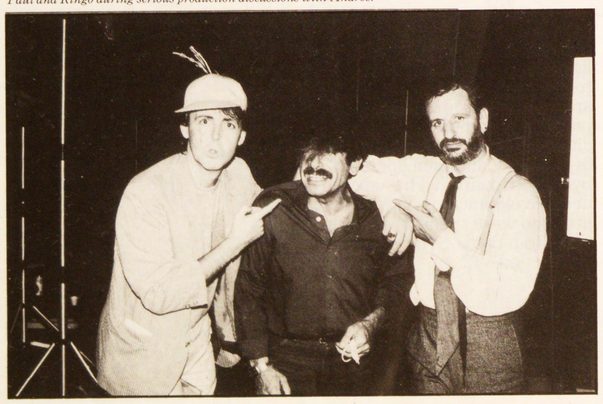
When "Broad Street" first began life, it was not envisaged as the big production it soon turned out to be, which is shown by the history of the custom car. At the outset, the production team went looking for a car to hire for a few shots, which they duly found via a photo in a custom car magazine. The car belonged to Geoff Cousins an enthusiast, who had spent four years building it, and he readily agreed for it to be used. However, as time went on, the car seemed to become part of the cast! It was eventually bought from Geoff so that it could be given its extraordinary and specially designed interior, the TV screen and the telephone. Then, part of the front was removed when it was put on the low-loader truck to get shots through the windscreen of Paul driving through the countryside, and finally the side of the car was removed so as to get shots from inside the car of Paul in profile.

☞

'Chip Break' at Elstree.



Paul and Ringo during serious production discussions with Andros.



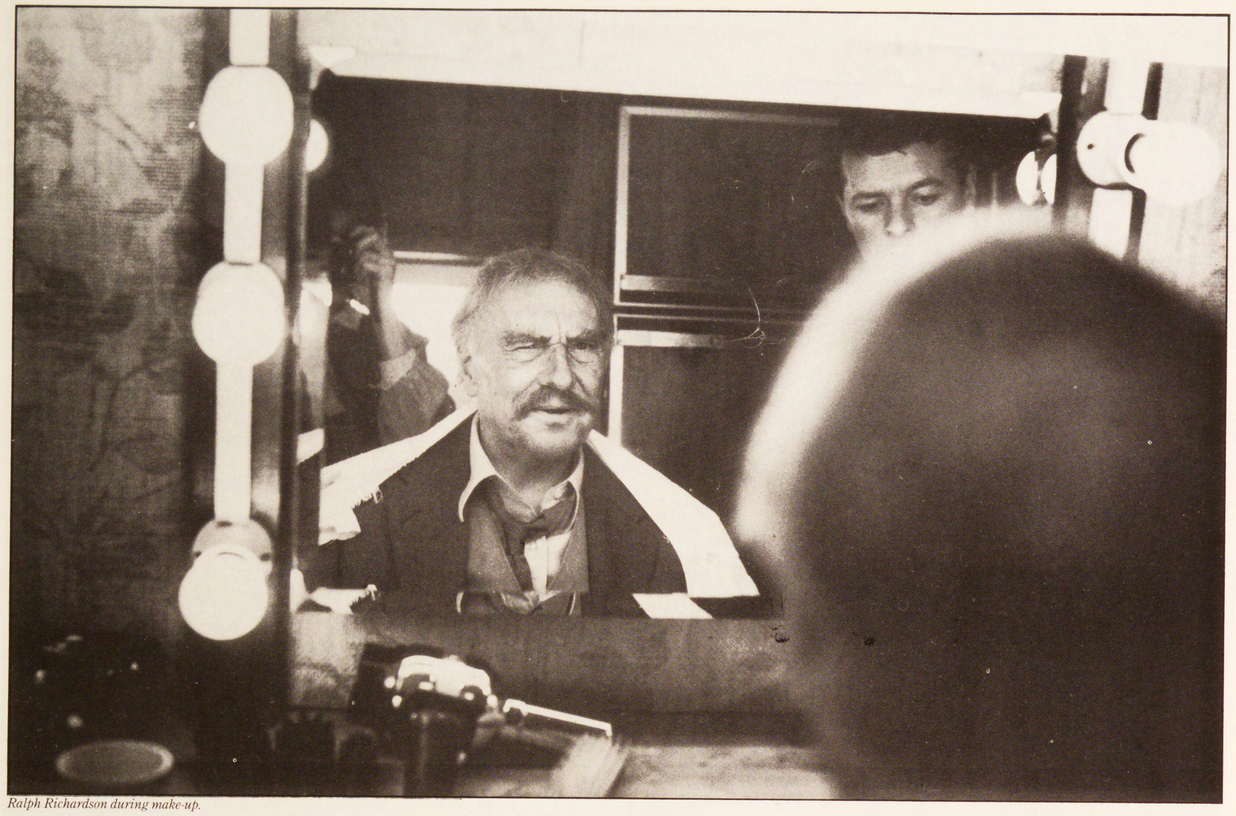
Garrett Brown operating his 'Steadicam'.

Mobile camera unit for filming moving cars.

Paul with Rachel Ward (Mrs Brown) and Bryan Brown.

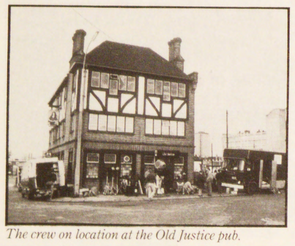
Paul and costume designer Milena Canonero.

Remember the shot that starts on Paul's feet and goes up the shiny steering column to his face, with the countryside rushing past in the background? This was done in the studio, by projecting film of the moving countryside onto a screen behind Paul sitting in half the car! The technique used is front-projection. It used to be done by back-projection until a special screen was invented, which reflects the projected image back along exactly the same axis. By using a see-through mirror at 45 degrees to the lens of both camera and projector, the camera can film on exactly the same axis, and can therefore 'see' the image behind the car on the screen. This image, the moving countryside, is actually projected onto everything in front of the screen, i.e. Paul and the half-car, but its light level is too low to register to the eye, and certainly to the camera. The shots of Paul driving at top speed were also done with front projection. The exaggerated speed of the car is done by undercranking the camera (i.e. filming at less than 24 frames per second) and when it is projected at normal speed it looks much faster.



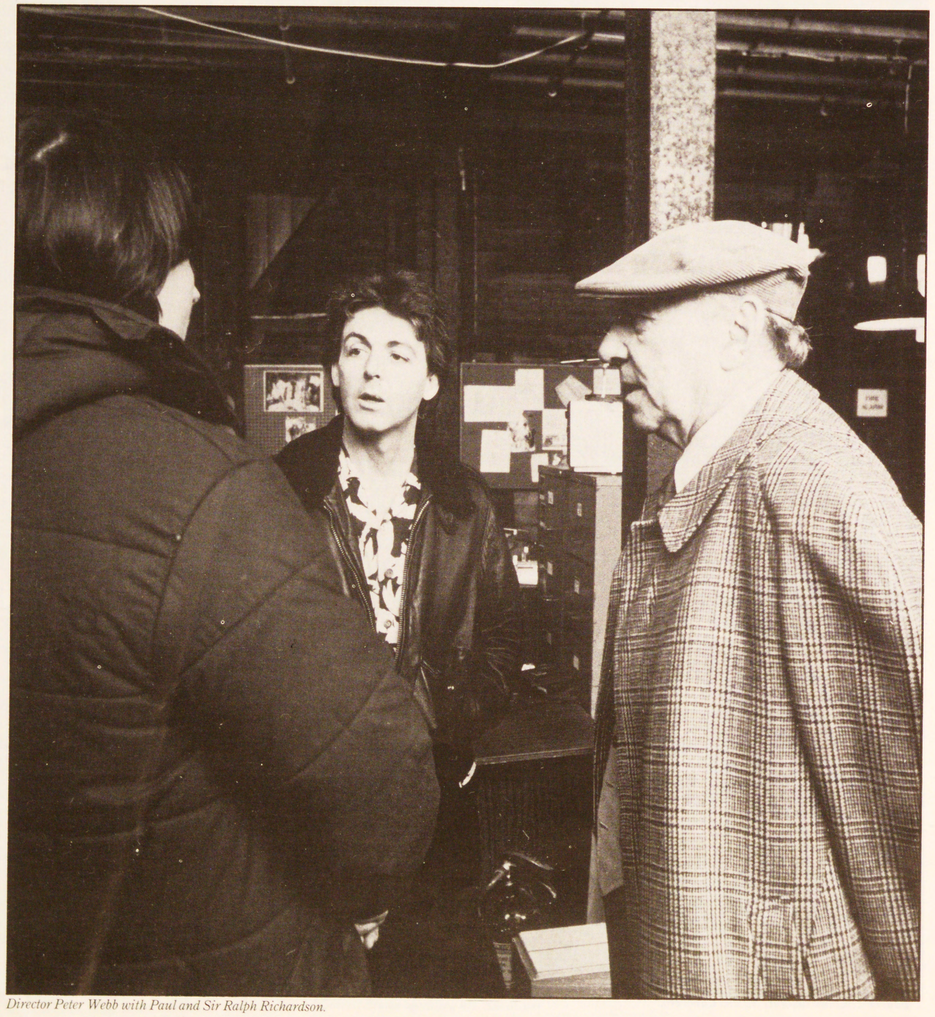
Ralph Richardson during make-up.

Mute star!



The crew on location at the Old Justice pub.

In contrast to the custom car, the Citroen Maserati was only sprayed black, and not taken to pieces! Its windscreen and side windows were replaced with reflective glass, which looks nearly opaque and very sinister when the electric window opens for Mr. Rath to flick out his cigarette ash in a characteristic gesture of nastiness.



Director Peter Webb with Paul and Sir Ralph Richardson.

Paul making friends (not actors) at the weir.

Ringo and Barbara keeping warm on location.

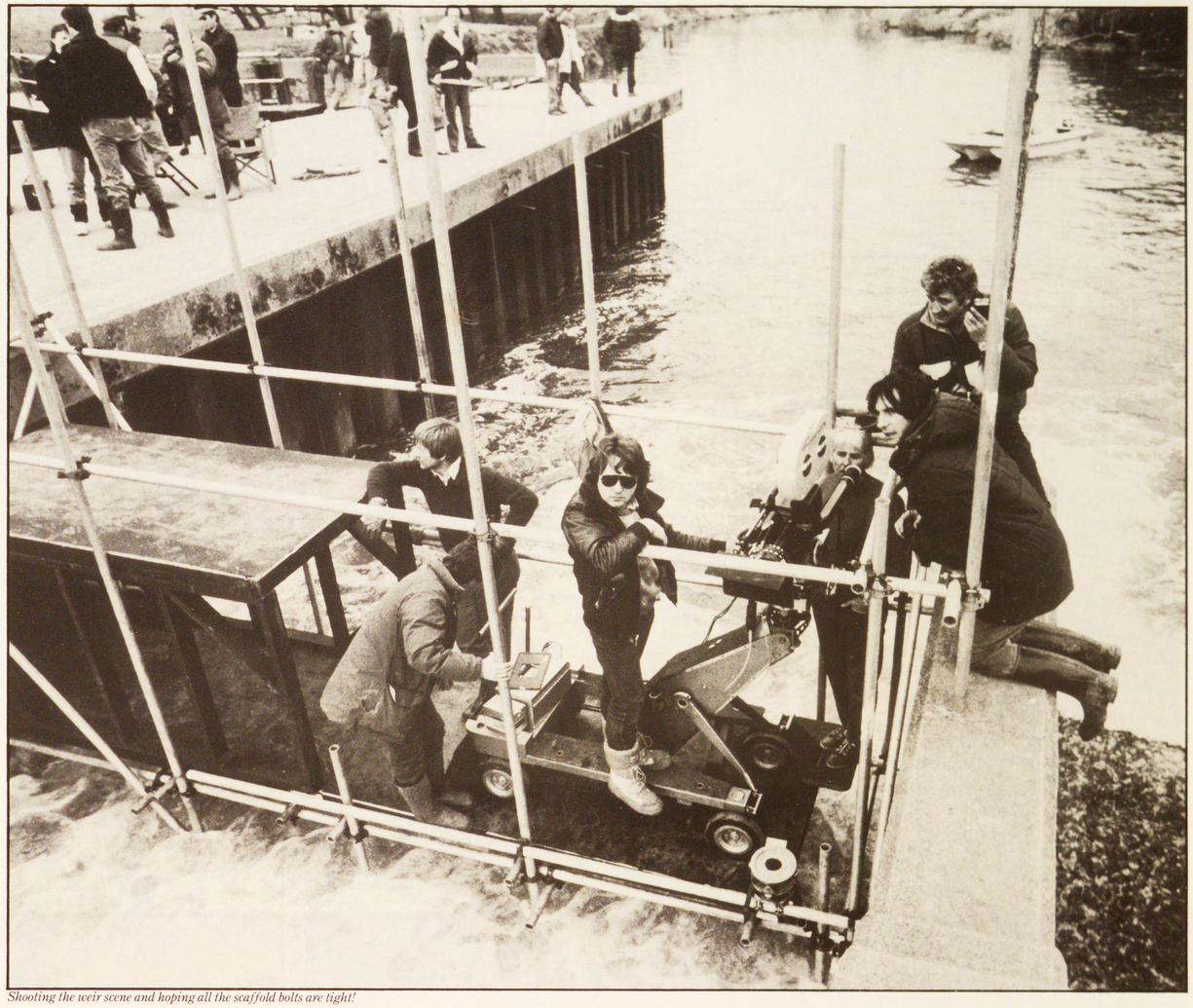
Paul and Linda keeping warm in West Wycombe park.

Barbara, Linda and Ringo learning how to rock the boat.

Stunt people 'abandon-boat'!

Disguising the camera as a bush to avoid frightening the horses.

Peter Webb takes an 'in-carriage' lunch!



Shooting the weir scene and hoping all the scaffold bolts are tight!

Shooting the same scene from above with two more cameras and hoping the boat doesn't sink!

Paul 'pretending' to walk through the snow.

Another specialist item of camera equipment, the Steady-cam, was needed for several tracking shots in the film, in particular the one where Giant Haystacks comes into the rehearsal studio, across a narrow, wooden walkway. It's a very smooth shot which starts on his feet, goes up his massive body to his head, which then crashes with the light. The Steady-cam is a special brace for the camera, with a built-in video screen instead of a viewfinder, which the operator wears and is then able to walk quickly without making the shot jerky. It is, however, very difficult to operate, and so Garrett Brown, the designer of the Steady-cam and the best operator in the world, was flown over from the U.S. for these shots.

Dog rehearsals.

The gadget every kid would like for Christmas — a snow machine.

Stoke Newington cemetary, before the snow machine arrived.

The dog that got the part.

The dog that didn't get the part.

Paul, alone on Broad Street station . . .

. . . nearly, but not quite!

One scene you might think is a set is when Paul is busking outside Leicester Square tube station. However, he really did it: at around midnight, standing alone with his guitar. The film crew were hidden in a van across the street, so passers-by didn't know it was for a film.

And after the work was done it was time to relax.

GIVE MY REGARDS TO BROAD STREET

BIOGRAPHIES

Paul McCartney

One of the advantages to being among the best-known and most successful pop stars in the world is that you get to do the things most people dream about, like making your own film. "What's it all for if you can't make good things happen?"

Linda McCartney

The key to Linda McCartney is that she's game for anything. "If someone came up to me and said we want you to ride your horse across the Golden Gate Bridge and we're going to film you, I'd do it, you know! Those aren't the things that make me nervous. I'm the type of person who really will jump in the deep end."

When "Give My Regards To Broad Street" got under way, Linda found to her surprise that she loved making movies. "It was just a lot of fun. The whole project had a family feeling. Our kids came to visit the set and so did everybody else's. At times it looked like one big nursery. It was nice because the kids too became friends. On any given day you could find Andros' son, Ringo's daughter, John Salthouse's baby, the chippie's grandson and, of course, our own lot."

According to husband Paul, Linda McCartney is "the original animal lover, always picking up rocks looking for lizards." Nothing gets killed on their two farms in England and Scotland. "I don't want to pet an animal and say 'hello, George, I ate your brother yesterday,'" Linda says. "I just think that animals have as much right to the earth as we do and we should share it together." Though she says she doesn't preach to others on the subject, she surprised Prince Philip after a charity performance by telling him how strongly she felt about pheasant shooting. Prince Philip replied that Prince Charles was very nearly a vegetarian. "That girl has guts," Paul said approvingly afterwards.

Ringo Starr

Ringo wanted to play the villain in Paul McCartney's "Give My Regards To Broad Street" but Paul had written him as the drummer in the band.

"I'm typecast," says Ringo, whose doleful eyes make him a natural comedian. "I wanted to play the baddie but Paul wouldn't have it. He made me play myself. As a consolation, he let me date my own wife though, so that's all right. There's a running situation in the film where I meet and get to know this gorgeous girl reporter from a music paper. Barbara plays that role. We get friendlier and friendlier as the movie progresses. I'll tell you something, falling in love with your own wife on screen isn't as easy as it looks."

Ringo has several successful film roles under his belt and is considered a born comic. He made his solo film debut in 'The Magic Christian' (after appearing in the two Beatles films, 'A Hard Day's Night' and 'Help!') and gave a critically acclaimed performance in the gritty British rock film 'That'll Be The Day'. Ringo also has the unique distinction of having *named* a famous film (and a famous song) he was in — 'A Hard Day's Night' is one of his 'Ringo-isms'.

Four years ago, Ringo met his wife, Barbara Bach, on the set of 'Caveman', in which they co-starred. The couple also acted together in the CBS TV miniseries 'Princess Daisy'.

"I love films, I really do," Ringo says. "I'm such a show-off, you see. And knowing Paul for so many years and having Barbara in it too, this one is more like family than work."

Paul McCartney willingly admits he wrote the Ringo role purely for selfish reasons. "I knew he'd be good for the film. He's a natural actor and I think he stole every scene he was in. I also knew he'd be fun on the set. With Ringo around, I knew I'd have a good time."

Barbara Bach

The trouble with Barbara Bach is it's hard to make her look anything but beautiful. In 'Give My Regards To Broad Street' she plays a serious music journalist and is supposed to look rather studious and grubby. They tried everything, from huge spectacles to granny glasses, from beat-up jeans to cowboy shirts and they could only take the edge off her natural glamour. It worked out in the end because the drummer in the pop group is supposed to fall for her, and he might not have done if she'd been a real ugly duckling. Since the drummer in question is Barbara's real-life husband, Ringo Starr, the film-makers had their insurance.

The Ringo Starrs, or as Barbara prefers, the Richard Starkeys (Ringo's real name) have been together for four years, ever since they met and fell in love on the set of the prehistoric spoof, 'Caveman'.

'Broad Street' came along at just the right moment and Barbara is delighted with her role as a "journalist of the 'Rolling Stone' sort, someone who is not a groupie but has been allowed to watch from the inside and to whom the drummer in the band takes a shine."

"I know that kind of character well," she continues, "because I've been there when Richie has been interviewed by such people, journalists from the popular music press who are interested in the social bit as much as in getting a story. But, to be fair to the character I play, it's Richie who makes the advances, which is nice because it means we share most scenes together. In the four years we've been a couple, particularly the three we've been married, we've always thought of work as an extension of marriage and kept each other company while working. We happen to enjoy one another's company."

Ralph Richardson

It may not seem fitting that one of our most distinguished classical actors should end his career in a mere musical, but both as an actor and as a man, Ralph made no such distinctions. He was a true democrat who flung himself into life with unbounded enthusiasm, whether it was playing 'Othello' or riding his famous motorbike. He loved being among young people and there was no one younger in heart than Ralph. In 'Give My Regards To Broad Street' he plays Old Jim, an East End publican who lives above his pub, sharing his quarters with an organ grinder's monkey. Most of his scenes are played with Paul McCartney who wrote the screenplay and personally approached Ralph to appear in the film.

"I've found out over the years that the best people in any field are the most approachable so I wasn't nervous," says McCartney, who didn't know Richardson before the film. "I was a bit nervous about *acting* with him but he was such a wonderful actor, he made me look better. He did it all *for* me!"

'Broad Street's' director Peter Webb says of the 81-year-old Richardson's last work, "Ralph's is a small role but so is that of the Wizard in 'The Wizard of Ox'. It's crucial, In the scenes they play together old Jim, in a sense, is Paul's inner voice telling him to have faith and continue the quest. Ralph quickly caught on to this element in the story and it enabled him to develop the role as only a great actor can. He loved the part with its simple, straightforward dialogue capable of being given subtle nuances. It was the kind of dialogue he liked."

Bryan Brown

Although both men deny it, Australian actor Bryan Brown, who plays Paul McCartney's business manager in 'Give My Regards To Broad Street' bears a striking resemblance to Paul McCartney's real-life business manager, Stephen Shrimpton, also an Australian. Brown, who shot to fame in films like 'Breaker Morant' and 'Winter of Our Dreams' was recently seen in the blockbusting TV miniseries 'The Thorn Birds'.

"I didn't really model Bryan's character after anyone," claims Paul McCartney. "Like most of the characters I wrote for the film, he's based on people around me but changed to fit the story. Steve (Shrimpton) isn't as broad and he isn't so much of a 'character'!"

Bryan Brown had never met Paul McCartney until he worked on 'Broad Street' but he has vivid memories of the Beatles playing in Australia 20 years ago. "They were a group that influenced a generation," he says, "so part of the pleasure and attraction of being in Paul's film was the opportunity of getting to know him."

If getting to know one of his idols was Brown's bonus on 'Broad Street', getting to know his future wife was his bonus on 'The Thorn Birds'. That's where Brown met British model-turned-actress Rachel Ward and the couple conducted a love affair off screen as well as on. They actually married during a hiatus in the filming of 'Broad Street'.

Tracey Ullman

Tracey Ullman, arguably the funniest girl entertainer around these days, doesn't like to be called a commedienne. She prefers to be called an actress. "I spend all my time in 'Give my Regards to Broad Street' crying," she says, smiling brightly, "and I suppose that's funny. Actually it proves both points. I got the part because I could cry in so many different ways, but the more I cry, the more I make people laugh."

Actually Ullman got her part in Paul McCartney's new film musical because she is a McCartney family favourite. "The whole family used to watch her on 'Three of a Kind' ", says Paul McCartney, "and we fell in love with her. She's so cheeky and irreverent and good-natured. I really wanted to work with her."

In 'Broad Street', Tracey plays the girlfriend of the ex-convict suspected of stealing a rock star's master tapes. Tracey stands by her man and so does the star (played by Paul McCartney).

Tracey fitted in her 'Broad Street' role amid a flood of other work. She recorded the hit song 'Breakaway' and persuaded Paul McCartney to guest on her latest video for 'They Don't Know'. In America, she has become a kind of cult figure through her appearances on the MTV music channel and late-night TV talk shows. Her observations on the American way of life are often hilarious and perceptive. Much in demand for personal appearances at colleges and universities, she's pointing herself towards a film career.

Giant Haystacks

Weighing in at 42 stone (588lbs) Giant Haystacks, the sporting and show business name of 35-year-old Luke McMasters, is the heaviest 'heavy' in movies. In the dramatic musical fantasy he plays big Bob, a dubious character in the underworld of the music business.

Luke has travelled the world and he is particularly well known in the African states of Zambia, Nigeria and Zimbabwe where wrestling is a very popular sport. Television too has made him a wrestling celebrity in Britain.

Born at Camberwell Green in London of Irish descent Luke became a wrestler in his youth and has been a pro. for twelve years. At one stage he weighed no less than 50 stone (700 lbs) and attributes his reduction to his present mere 42 stone to "a particularly hectic tour I made in Germany". He has never set out to slim and is scornful of all forms of dietary slimming. "I pity people caught up in the contemporary obsession with slimness," he says. "They deny their bodies natural foods. For a big man I'm careful about what I eat. I eat very reasonably; my wife, who weighs 8 stone (92 lbs), eats more. My sons (he has three, ages 13, 15 and 17) are not weighty."

Vital statistics: Waist: 66 inches, chest: 74 inches, height: 6ft 7 inches.

He's a happy man who has come to terms with his size.

Andros Epaminondas
THE PRODUCER

"If Andros Epaminondas didn't exist, Stanley Kubrick would have invented him — and I think he did," says a well-known film director referring to producer Andros Epaminondas' unique 11 year association with the movie master. "It was the best education in the world," says the energetic producer. "I did everything from scouting locations to organising the money to doing the washing up — mainly the washing up," he adds ever-ready with the self-deprecating quip. In fact, he was an integral part of the Kubrick team but by 1979 Andros (as everybody calls him, only Greek-Cypriots can pronounce Epaminondas with ease) was growing restless and felt he was ready to make his own films.

His first project 'Comrades' was in development when director Peter Webb brought Andros Paul McCartney's script 'Give My Regards To Broad Street'. "I found Paul's script witty and exciting and very entertaining," recalls Andros, "and we all three got along very well. I liked Paul's attitude too which was 'let's get on with it and see what happens'."

His parents came to England from Cyprus in 1939 and, because Britain went to war in September of that year, they never went back.

Andros left school at 18 to study architecture. With disarming frankness he says, "I wasn't very good at it. I simply enjoyed being a student with a generous allowance from my parents and I just wanted to go on being carefree." He roamed around, travelled the Continent and had more fun.

A film buff since childhood, he thought it made some sense to work at something he might enjoy. He answered a job agency ad. "to work on a film project for four weeks." The head of the company, Stanley Kubrick, was preparing a project titled 'Napoleon'. The film never happened but it changed the course of Andros' life.

Fourteen years later, Andros is as exuberant as ever about the movie business. Of the set of 'Broad Street' he says, "It binds us. It's like a family, a small, close-knit community and I like that. And, as in a family everyone's important, no matter how small the task they do. And the bigger a person gets, the more celebrated, the nicer he usually becomes. That's certainly true of Paul McCartney. After twenty years as a celebrity it is marvellous to see how human and how amiable a man he has remained. That gives me hope for myself," says Andros, unable to resist the self-demeaning crack, "maybe I shall become a nice person myself one day."

Peter Webb
THE DIRECTOR

'Give My Regards To Broad Street' is Peter Webb's first full length feature film. He comes to it after financing and directing a highly acclaimed short film 'Butch Minds The Baby' which won the BAFTA and Cork Film Festival 'Best Short Film' Awards. A tall, relaxed man, he has a quiet sense of humour and a keen eye for detail. "Paul and I had discussed the film beforehand and along with Andros the producer we were quite clear on what we all wanted. I have always worked the same way, with a very small and close-knit unit."

An awards winning commercials director, Peter was working on 'Comrades' a story of young Americans involved in the Spanish Civil War when he read Paul McCartney's script. Recalls Peter, "I liked the Runyonesque feel and its irony, it's a totally imaginary story. What I have attempted to do is make a film which is as original as the music within it — as inventive. There is a mystical element in McCartney's music."

Nor was Peter daunted by working with a world famous name, "I had worked with Paul six months earlier on a different project and I knew that there wouldn't be any problem. Paul has a good visual sense and a quick grasp of cinematic construction. There is none of that star stuff about him, he respects professionalism."

Peter Webb grew up in Yorkshire where his father was headmaster of a small boarding school. He went to Malvern College, a sports-oriented public school and then on to Cambridge to read law. He took a year off between Malvern and Cambridge to go to America.

Peter's time in America ended rather abruptly when the US Government tried to draft him into the Vietnam war. Back in London he acquired and lovingly converted a derelict Victorian indoor riding school into a successful photographic studio. In 1972 he went to work with Ridley Scotts' commercial company as a director. In 1973 he set up his own company "Park Village Productions" with two partners in the same Victorian riding school.

Now that 'Broad Street' is completed he and producer Andros Epaminondas are planning to return to 'Comrades'.

George Martin
MUSIC ADVISOR

Very few music producers and arrangers are as famous as their most famous clients, but George Martin, forever known as 'the fifth Beatle', is one. In fact, the man who signed the Beatles to their first recording contract and guided and shaped all their records thereafter was little known outside the industry at the time. Only since the Beatles broke up in 1969 has the flood of reminiscences and books made him a well-known name.

Courted by musicians around the world, he has continued to produce albums of impeccable taste and invention.

"When the subject of the film came up, I was slightly apprehensive," Martin admits. "Paul and I have always remained friends over the years. We've often chatted and had dinner together. So when he asked me to work on the film I jokingly said to him, 'why spoil a beautiful friendship?'"

In the event, the collaboration between the two old friends worked out fine. Besides arranging and producing the music, George Martin also appears in the film, playing himself.

A classically trained musician, he was head of EMI's Parlophone label by 1955. In 1962 he signed The Beatles for EMI. In 1965, Martin left EMI and formed the AIR London group of companies with three other producers. In 1969, he began to design and build AIR studios in London which remains one of the world's 'state-of-the-art' recording complexes. Besides AIR, Martin owns a luxurious studio complex on the Caribbean island of Montserrat.

When the Beatles went their separate ways Martin stayed friends with all of them. "I was never as close to George and Ringo as I had been to Lennon and McCartney whom I thought of as the greatest songwriters I had ever come across," Martin says. "I suppose that rubbed off a little on George in particular to whom I must have seemed at times off-hand. But he turned the tables on us and wrote some brilliant songs.

Of Paul McCartney, Martin says simply, "I've always admired what he does tremendously. It's a great joy to be able to work with someone you respect so highly."

Ian McMillan
DIRECTOR OF PHOTOGRAPHY

Like many of the new British film-makers, Ian McMillan, making his feature film debut with 'Give My Regards To Broad Street', began in commercials and documentaries.

Says McMillan, "'Broad Street' wasn't such a big leap. This film is very similar to my commercials work in that the visual content was very carefully organised by the director (Peter Webb). Because it's a fantasy, it wasn't shot like a fast feature film where the main interest is the plot and the cinematographer has to catch up as quickly as he can with the action."

McMillan, born in Brighton in 1934, began his career in Technicolour's British laboratories. By 1956 he was a camera assistant and he became a fully-fledged documentary camerman in 1964. One of his heroes is British cinematographer David Watkin ('Charge of the Light Brigade') "the most innovative cameraman I know. He was the key figure in the more naturalistic English school of photography which was developing when I started out — the soft 'English light' as they call it in Europe. Nowadays everybody, including the Americans, light much more softly than they used to."

David Toguri
CHOREOGRAPHER

"Dance today," says David Toguri, "has become a culture of the people and should never be thought of as something exclusively the province of professionals. Today the young dancers of England are among the finest in the world." And he should know. Canadian-born and a graduate of Broadway chorus lines, he has become one of the top British stage and screen choreographers.

The Ballet Rambert commissioned him to choreograph a ballet and 'Inochi' established his reputation. Since then, he has worked in films, TV and the theatre including the London production of 'Hair', 'Rock Follies', 'The Good Companions' for TV, 'The Rocky Horror Show' film and the enormously successful National Theatre version of 'Guys and Dolls' and the controversial 'Poppy' for the Royal Shakespeare Company at the Barbican.

For 'Broad Street' Toguri, who prefers to be called the film's "director of movement" since there is no choreography in the classic sense, staged the 'Ballroom Dancing' production number.

"In movie dance sequences," he says, "a choreographer works alongside the director's vision. He adapts to the camera, the environment, the lighting and, most important, the director's eye."

Milena Canonero
COSTUME DESIGNER

"Designing the costumes for 'Give My Regards To Broad Street' was very much a collaborative effort, says Milena Canonero, a double Oscar-winner for her costumes for 'Chariots of Fire' and 'Barry Lyndon'. Both the film's star and screenwriter, Paul McCartney, and director Peter Webb, worked closely with Canonero. "They wanted the costumes to have a certain specific look. Because the story frequently crosses the border between reality and fantasy and sometimes merges the two, the costumes must reflect this. When reality is called for, we go slightly over the top, making the contrast between the realistic and the totally fantastic more subtle."

Born in Turin, Italy, Milena Canonero was educated at a French convent before studying the history of costume with the aim of becoming a fashion designer. A meeting with Vittorio de Sica changed her life. She became his assistant and entered the film industry. British director Hugh Hudson ('Chariots of Fire', 'Greystoke') next employed her on a short film called 'Irresistible', but it was Stanley Kubrick who gave her, her first big break designing the costumes for 'A Clockwork Orange' (for which she won an Oscar nomination). She went on to design the costumes for 'Barry Lyndon', 'The Shining', 'Midnight Express', 'Chariots of Fire' and 'The Hunger'.

Tony Pratt
PRODUCTION DESIGNER

Tony Pratt has two claims to showbusiness fame: he's a top production designer and he's also a great nephew of the late Boris Karloff.

He was born in London in 1937. He studied at art school, then took Theatre Design at the Polytechnic before joining Granada TV as a trainee designer. His first film job was as the art director for John Boorman's 'Hell in the Pacific' and he went on to art direct the classic thriller 'Point Blank', also directed by Boorman. Subsequent films included 'Death Watch', 'Leopard in the Snow', 'The Cat and the Canary', 'Zardoz' and 'Loot'.

Says Pratt of his work on 'Broad Street', "Although the movie takes place in a single day in Paul's life, it is not a documentary. It's a view through a lens that often behaves like a distorting mirror. The vision is always larger than life and at times takes off into sheer fantasy."

Give my regards to

BROAD STREET

CAST

(In Order of Appearance)

Chauffeur ..... **John Burgess**
Steve ..... **Bryan Brown**
Alan ..... **Philip Jackson**
Harry ..... **Ian Hastings**
Valerie ..... **Marie Collett**
Paul ..... **Paul McCartney**
Disc Jockey Voice ..... **Graham Dene**
City Banker ..... **Anthony Bate**
Company Accountant ..... **Leonard Fenton**
Record Company, *Executive 1* ..... **Jeremy Child**
Record Company, *Executive 2* ..... **Richard Kane**
Police Inspector ..... **Anthony Brown**
Police Detective ..... **Donald Douglas**
Blue-Rinsed Ladies ..... **Alison McGuire, Rosina Stewart**
Tom the Roadie ..... **John Salthouse**
Office Receptionist ..... **Amanda Redman**
Mr. Rath ..... **John Bennett**
Rath's Minder ..... **Christopher Ellison**
Second Chauffeur ..... **Clive Ellis**
Ringo ..... **Ringo Starr**
Producer ..... **George Martin**
Engineer ..... **Geoff Emerick**
Studio Assistants ..... **Jon Jacobs, Roland Jaquarello**
Tape Operator ..... **Robert Longden**
Gatekeeper ..... **Leslie Sarony**
Assistant Director ..... **James Wynn**
Journalist ..... **Barbara Bach**
Teacup Children ..... **Nicholas Askew, Rosie Knight, Bruce Savage**
Magic Carpet Children .. **Desmond Askew, Sian Pinder, Jason Savage**
Linda ..... **Linda McCartney**
Apache Dancers .... **David Easter, Lowri-Ann Richards, Gary Shail**
First Ballroom Dance Couple ..... **Isobel Hurl, Peter Jessup**
Leading Rock 'n Roll Couple ..... **Les and Tana Prendergast**
Monster ..... **Gordon Rollings**
Sandra ..... **Tracey Ullman**
Big Bob ..... **Luke McMasters 'Giant Haystacks'**
Roadies ..... **John Hammel, Trevor Jones**
Ernest ..... **John Harding**
Terry ..... **Mark Kingston**
William ..... **Frank Duncan**
BBC Engineer ..... **Arthur Cox**
Hookers ..... **Elaine Grand, Julie Peel**
Bag Lady ..... **Ruby Buchanan**
Wino ..... **John Murphy**
Jim ..... **Ralph Richardson**

The Producers wish to thank
Stephen Shrimpton
John Eastman
John Hammel
Trevor Jones

Filmed on location and at
Thorn EMI Elstree Studios, Borehamwood
Dolby Stereo in selected theatres
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CREDITS

Directed by ..... **Peter Webb**
Produced by ..... **Andros Epaminondas**
Screenplay by ..... **Paul McCartney**
Music Written by ..... **Paul McCartney**
Music Produced and Directed by ..... **George Martin**
Production Designer ..... **Anthony Pratt**
Director of Photography ..... **Ian McMillan**
Costume Designer ..... **Milena Canonero**
Editor ..... **Peter Beston**
Choreographer ..... **David Toguri**
Casting ..... **Simone Reynolds**
Assistant to the Director and Producer ..... **Charlotte Metcalf**
Associate Producer ..... **Peter Manley**
Production Manager ..... **Charles Salmon**
Assistant Director ..... **Selwyn Roberts**
Camera Operator ..... **Colin Corby**
Steadicam Operator ..... **Garrett Brown**
Focus ..... **Mike Brewster**
Clapper Loaders ..... **Mark Smythe, Martin Foley**
Continuity ..... **Brenda Loader**
Make-up ..... **Susie Adams**
Special Make-up ..... **Barbara Daly**
Hair ..... **Simon Thompson**
Sound Mixer ..... **Bruce White**
Boom Operator ..... **Steve O'Brien**
Gaffer ..... **Larry Smith**
Grip ..... **David Cadwallader**
Art Director ..... **Adrian Smith**
Set Dresser ..... **Stephanie McMillan**
Production Buyer ..... **Kate Kilroy**
Draughtsmen ..... **Martin Atkinson, Reginald Bream, Don Dossett, John Hoesli**
Storyboard Artist ..... **John Rose**
Scenic Artists **A G M Evans, Graham Barclay, Frank Graves**
Sign Writer ..... **Robert Walker**
Models by ..... **Bill Philby**
Art Department Assistant ..... **Lucy Richardson**
Sound Editors ..... **Martin Evans, Peter Bond**
Music Editor ..... **Michael Clifford**
Recording Engineers **Geoff Emerick, Jon Kelly, Nigel Walker**
Assistant Engineer ..... **Jon Jacobs**
Supervising Re-Recording Mixer ..... **Bill Rowe**
Assistant Re-Recording Mixer ..... **Ray Merrin**
First Assistant Editor ..... **Clive Hartley**
Assistant Editor ..... **Anna Ksiezopolska**
Assistant Sound Editor ..... **Cilla Beirne**
Stills Photographers ..... **David Dagley, Richard Blanshard**
Custom Car designed & built by ..... **Geoff Cousins**
Special Effects ..... **Ian Wingrove**
Glowing Tape Box made by ..... **Dave Highgate**
Property Masters ..... **Barry Wilkinson, Peter Grant**
Standby Chargehand Props **Bernie Hearne, Kieron McNamara**
Standby Props ..... **Rodney Pincott, Simon Wilkinson**
Drapes Master ..... **Peter Collins**
Construction Manager ..... **Bill Waldron**
Construction Supervisor ..... **John Haugh**
Chargehand Carpenters ..... **Mohinder Chana, Roger Tyrrell**
Supervising Plasterer ..... **George Block**
Supervising Painter ..... **Bill Fisher**
Supervising Riggers ..... **Bill Sampson, Bill Norgate**
Runner ..... **Andrew Cox**
Assistant Continuity ..... **Denise Simmonds**
Extra Hair and Make-up ..... **Maureen Stephenson, Sarah Monzani, Paolo Mantini, Sara Raeburn, Christine Whitney, Joan Hills**
Wardrobe Assistants ..... **Ruth Collier, Michael McGarrigle, Robert Worley, Collette du Plessis, Dorothea Smylie**
Production Office Assistants ..... **Lita Murray, Tina Windmill, Josephine Smith**
Stand-ins ..... **Jack Ross, Glenda Allen, John Clifford, Fran Hunter**
24-Track Mobile — operated by .. **Doug Hopkins, David Jacobs, Tim Summerhayes**
Opticals and Titles ..... **Peerless Camera Company Ltd**
Optical Cameramen ..... **Kent Houston, Ron West, Paul Whitbread**
Music Recorded at ..... **Air Studios, London Abbey Road Studios, CTS Studios Ltd**
Sound Track Re-recorded at ..... **Thorn EMI Elstree Studios**
Lenses and Panaflex Camera by ..... **Panavision**
Cameras and Special Lenses by ..... **Joe Dunton Cameras Ltd**
Lighting by ..... **Hi-Lighting Ltd**
Special Lighting by ..... **Vari-Lite, Dallas, Texas**
Thanks to ..... **G E Wallis & Sons Ltd**
Film Processed by ..... **Rank Laboratories, Denham**

THE SONGS

"YESTERDAY" "HERE, THERE AND EVERYWHERE" "WANDERLUST"

Vocals, Acoustic Guitar and Piano ..... **Paul McCartney**
Drums ..... **Ringo Starr**
Brass ..... **The Philip Jones Brass Ensemble**
Trumpet ..... **Philip Jones**
Trumpet ..... **Paul Archibald**
Horn ..... **Jeff Bryant**
Horn ..... **John Pigeneguy**
Bass Trombone ..... **Raymond Premu**
Horn ..... **Michael Thompson**
Trumpet ..... **James Watson**

"BALLROOM DANCING"

Vocals, Piano ..... **Paul McCartney Linda McCartney**
Drums ..... **Ringo Starr**
Guitar ..... **Dave Edmunds**
Guitar ..... **Chris Spedding**
Bass Guitar ..... **John Paul Jones**

Band

Trombone ..... **Jackie Armstrong**
Trumpet ..... **John Barclay**
Trumpet ..... **Alan Downey**
Clarinet ..... **Henry Mackenzie**
Saxophone ..... **Dougie Robinson**
Saxophone ..... **Ray Swinfield**
Saxophone ..... **Tommy Whittle**
Saxophone ..... **David Willis**

"SILLY LOVE SONGS"

Vocals, Keyboards ..... **Paul McCartney Linda McCartney**
Guitar, Vocals ..... **Steve Lukather**
Bass Guitar ..... **Louis Johnson**
Drums ..... **Jeff Porcaro**
Brass ..... **Jerry Hey Lawrence Williams Thomas Peterson Charles Loper Andy Hamilton Paul Spong Vince Sullivan Chris White**
Robot Dancer ..... **Jeffrey Daniel**

"NOT SUCH A BAD BOY" "NO VALUES"

Vocals, Bass Guitar ..... **Paul McCartney**
Vocals, Keyboard ..... **Linda McCartney**
Drums ..... **Ringo Starr**
Guitar, Backing Vocals ..... **Dave Edmunds Chris Spedding**
Percussion ..... **Jody Linscott**

"SO BAD"

Vocals, Bass Guitar ..... **Paul McCartney**
Vocals, Keyboard ..... **Linda McCartney**
Drums ..... **Ringo Starr**
Guitar, Vocals ..... **Eric Stewart**
Backing Vocals ..... **Chris Spedding**

"FOR NO-ONE" "ELEANOR RIGBY"

Vocals, Acoustic Guitar ..... **Paul McCartney**
Strings ..... **The Gabrieli String Quartet**
Leader ..... **Kenneth Sillito**
2nd Violin ..... **Brendan O'Reilly**
Viola ..... **Ian Jewel**
Cello ..... **Keith Harvey**
French Horn ..... **Jeff Bryant**

"THE LONG AND WINDING ROAD"

Vocals ..... **Paul McCartney**
Tenor Saxophone ..... **Dick Morrissey**
Bass ..... **Herbie Flowers**
Drums ..... **Dave Mattacks**
Electric Piano ..... **Trevor Barstow**
Backing Vocals ..... **The London Community Gospel Choir**

"NO MORE LONELY NIGHTS"

Vocals ..... **Paul McCartney**
Guitar ..... **David Gilmour**
Bass Guitar ..... **Herbie Flowers**
Synthesizer ..... **Anne Dudley**
Drums ..... **Stewart Elliot**
Backing Vocals ..... **Eric Stewart**
Musical Arrangements ..... **McCartney and Martin**

GOOD DAY SUNSHINE
Written by LENNON & McCARTNEY
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YESTERDAY & HERE, THERE AND EVERYWHERE
Written by LENNON & McCARTNEY
©ATV Music Ltd.

WANDERLUST
Written by PAUL McCARTNEY
©MPL Communications Ltd.

NO MORE LONELY NIGHTS (Instrumental)
Written by PAUL McCARTNEY
©MPL Communications Inc.

BALLROOM DANCING
Written by PAUL McCARTNEY
©MPL Communications Ltd.

SILLY LOVE SONGS
Written by PAUL & LINDA McCARTNEY
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NOT SUCH A BAD BOY
Written by PAUL McCARTNEY
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SO BAD
Written by PAUL McCARTNEY
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NO VALUES
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FOR NO-ONE
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ELEANOR RIGBY
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BAND ON THE RUN
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NO MORE LONELY NIGHTS
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NO MORE LONELY NIGHTS (End Title Version)
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ZIP A DEE DOO DAH
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BLESS 'EM ALL
©Keith Prowse Music Publishing Company Ltd.

GIVE MY REGARDS TO BROAD STREET
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SLEEPY LAGOON
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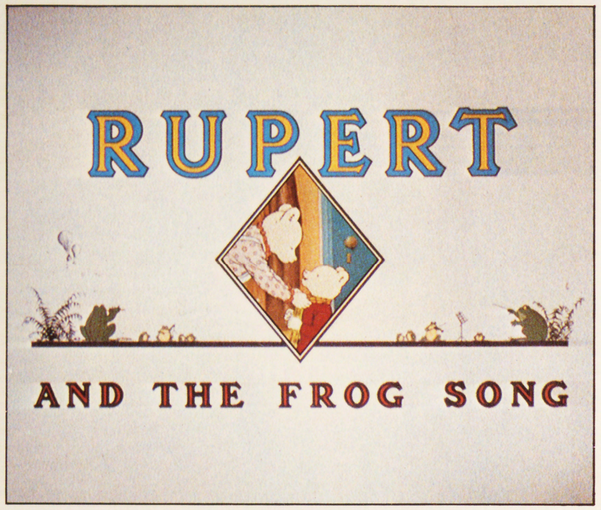
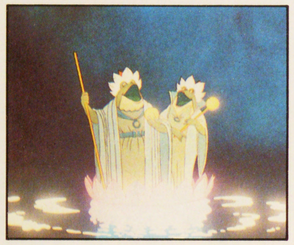
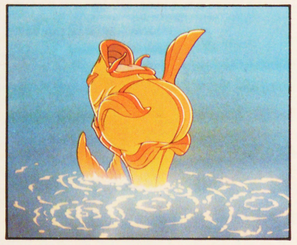
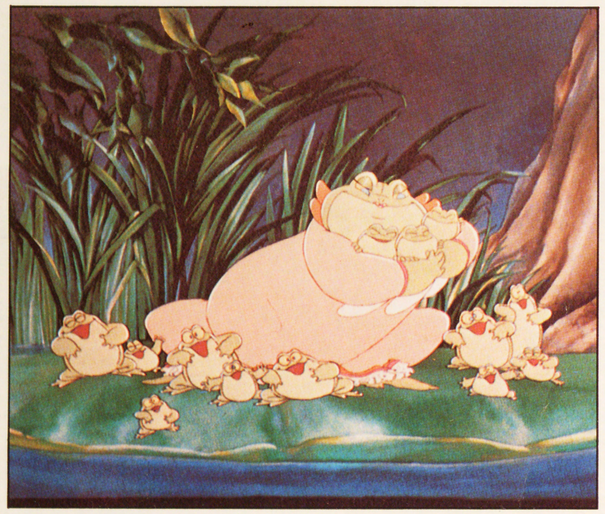
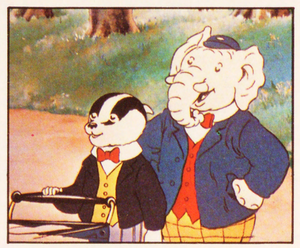
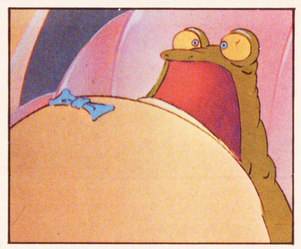


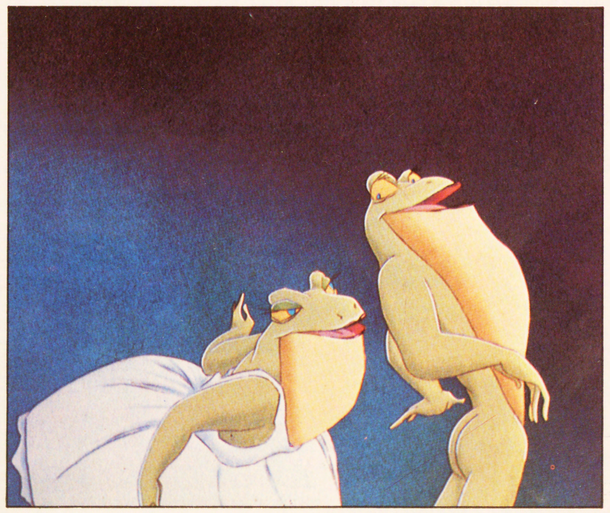


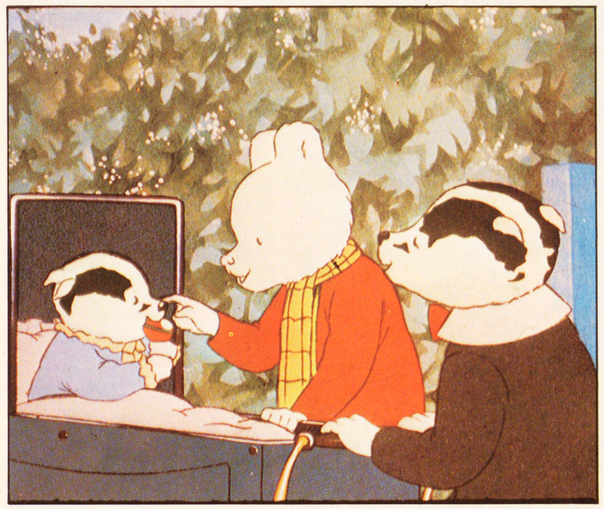


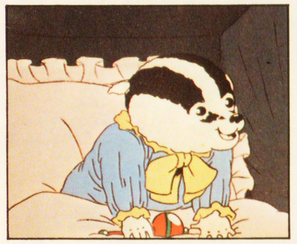




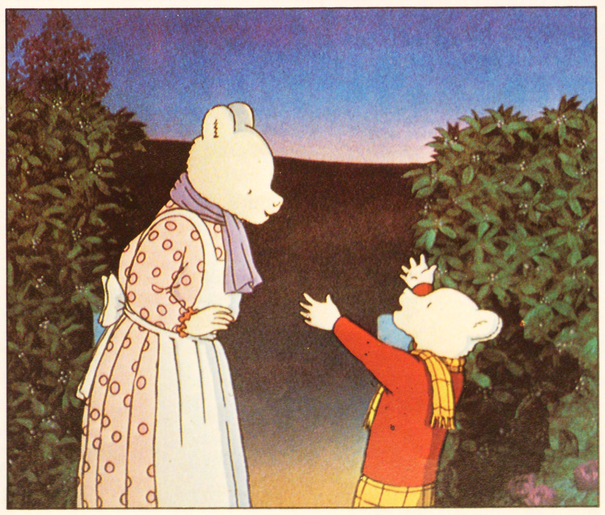








Shown with "Give my Regards to Broad Street" is a charming 13½ minute animated film, "Rupert and the Frog Song". Written by Paul McCartney and produced and directed by Geoff Dunbar, the film features Paul McCartney and the Frog Chorus singing, "We All Stand Together", released as a single in the U.K. and now racing up the charts. Shown here, are some of the wonderful scenes and characters from the film.



BUDDY HOLLY COMPETITION AWARDS

Paul, Linda, Albert and a cheque for £1,000.

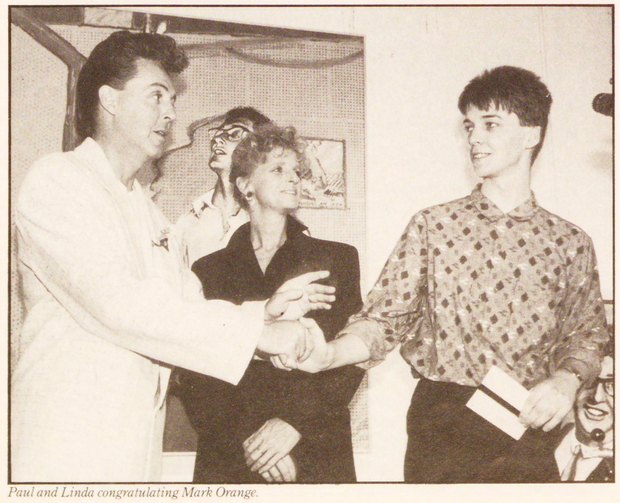
The celebrations of the annual Buddy Holly Week centred around a nationwide competition staged to find the best portrait of Buddy Holly. 'Portrait of Buddy Holly' *judges were Humphrey Ocean and David Oxtoby.*

The first prize of £1,000 was won by Albert Waller, age 76, of Walton-on-the Naze, Essex; second prize of £500 was won by Kay Fletcher, age 18, of Tipton, West Midlands, and a third prize of £300 was won by Mark Orange, age 16, of Bangor, Co. Down, Northern Ireland.

The three prize winning portraits plus 100 of the best entries were exhibited at the Hamilton Gallery in London. At the opening on 7th September, the prizes were presented by Paul McCartney and Michael Aspel. The event was televised and shown the following day on TV-AM.

In addition 10 of the best portraits were used on special single bags for a limited edition set issued by MCA Records.

Paul and Linda presenting Kay Fletcher with her prize.



Paul and Linda congratulating Mark Orange.

Linda and Paul with Albert and his prize-winning portrait.

Mike Aspel presenting the prizes with Paul and Linda.

LISTEN TO WHAT THE FANS SAY

Dear Paul,

How are you?

I'd bought your new record "Give My Regards To Broad Street", and it's wonderful! I'm sure it will come very soon in the Italian Top Ten! My favourite songs are "No More Lonely Nights" (especially the ballad), "Silly Love Songs", "No Values" and "Long And Winding Road", that is very beautiful! But all the songs are very good! It's so exciting to listen "Yesterday", "Here, There And Everywhere", and all the others Beatles' songs; for me, you sing better now than some years ago, I adore to hear you sing, your voice is splendid!!

Do you'll make a video for "No More Lonely Nights"? I hope to see very soon your film here in Italy. I don't see you in a movie since I've seen "A Hard Day's Night" and "Let It Be", I'll be happy to see also Linda, Ringo and all the others!

Lots of Love
Daniela Micci,
Rome, Italy.

Dear Sue,

I have only two words for "Give My Regards To Broad Street": thank you!

I'm finding it hard to imagine that I've been waiting almost two years for it, but it was worth it.

As I write this, my mind is reaching back to the movie. My favourite moment was the Victorian sequence. The imagery is fascinating and the editing job for that particular sequence was great. Since the movie was available in Dolby stero, the echoing of Bryan Brown's voice when bringing Paul back to reality was especially mind-boggling.

It was also great to see Dave Edmunds and John Paul Jones in the "Ballroom dancing" sequence (and Linda punching somebody out?!!)

I think, though, my absolute favourite scene was Paul as the street singer. It was funny and sad at the same time.

I'd also like to thank Paul and Linda especially for Rupert. I'm not very familiar with his story in England, but speaking from an American view, it was touching, funny and truly magical. I'm really pleased it was released with "Broad Street"; please thank Paul and Linda again. It was lovely.

Sincerely,

Amy McGrath,
N. Billerica, Mass.

Dear Sue and all Paul McCartney fans,

Well what can you say, Paul's done it again. What an absolutely superb album "Give My Regards To Broad Street" is! The new songs are fantastic, and the re-done Beatles' songs are brilliant. I especially like "The Long And Winding Road" which I think should be the next single from the album, followed by either "No Values" or "Not Such A Bad Boy".

I looked up the word 'genius' in the dictionary, and it said: remarkable intellectual ability. I think all Paul's fans will certainly agree that Paul is a *genius.*

Also I could not write without thanking you for sending me the issue 34 of Club Sandwich. What can I say about it, it's simply marvellous. The pictures are excellent. Definitely the best Sandwich yet.

Yours sincerely,

Simon Barrass,
Middlesbrough,
Cleveland.

Dear Paul and Linda,

"Broad Street" — what CAN be said about "Broad Street"? There are absolutely NO words to describe how MUCH I enjoyed it! I CAN, however, find a lot of words for the critics who, in my opinion, can just stick it! It's too bad that they are always so busy looking for things *to* criticize, that they don't have the time to just let their minds go, sit back, watch AND enjoy — *THEN* maybe they'd understand what "Broad Street" *IS* about! If THEY know so much about what makes a great film, why aren't they out there acting, writing, producing and/or directing? I'd really like to see THEM do better! But WE (for one) ENJOYED it immensely, Paul! Bravo! Do it AGAIN (pull-eeze?)!

My favourite part was the "Eleanor Rigby" segment. Seeing you in what I THINK was the Albert Hall, was like seeing you on "Ed Sullivan" in 1965 singing "Yesterday". The Victorian fantasy was BEAUTIFUL — I've always held a fascination for that niche in time and you sure suited (no pun intended) the clothes you were wearing! If you had a previous life and you believe in that sort of thing, then you surely must have been around during the 19th century! Making your NEXT film entirely in that period would suit me just fine!

"Rupert and the Frog Song" was so enchanting and well worth the L-O-N-G wait. To be honest, Paul, a LOT of us wondered IF Rupert was ever REALLY going to materialize! I guess we should have had more faith in you — I KNOW we had more than enough patience! Will your song, "We All Stand Together" be available on record? It keeps going 'round my head . . . and those Bull Frogs with the pink bow ties . . . I LOVE it!

Also enjoyed the animation of your MPL logo, although when it first came on (while the globes were floating in the air), I thought it was the start of Rupert.

I can't tell you how great it's been seeing you on so many TV shows over here. ESPECIALLY Johnny Carson! I couldn't believe my ears when I heard that you were going to be on — the last time was 16 years ago. Oh, by the way, you told Carson that you DIDN'T think it was true that the Beatles dedicated the first three songs on Ed Sullivan TO him.

Well, it IS true, 'cos I have it on video tape. After singing "All My Loving", "Till There Was You", and "She Loves You", Ed Sullivan said, "Now those first three songs were dedicated to JOHNNY CARSON, Randy Parr, and Earl Wilson." So it WAS true. Again, it WAS fun seeing you so often, but WHEN are most of the interviewers going to come up with more imaginative questions — in that regard, I thought you handled Johnny Carson *beautifully.*

Once again, Paul, the movie was "fabgeartabulous" to incorporate a few old archaic expressions of "our" day. And THANK YOU for making a film that all us aging fans can take our KIDS to see — there are SO few of those, nowadays. LOVE you for that!! Anyway, WHEN you gonna start your NEXT movie??!

Patti Crichton,
Windsor, Ontario,
Canada.

Dear Paul & Gang:

Thank-you, thank-you, thank-you for giving us "Give My Regards To Broad Street"!!! After waiting for more than a year since I first heard about it, to see it, I am terribly pleased with the finished product.

Being a Beatles, as well as a solo McCartney fan, I was wondering how I would react to the "revised" Beatles songs included in the film, but I was pleasantly surprised to find that I truly enjoy all of the new arrangements. In fact, I favour in particular the new versions of "Good Day Sunshine", "Eleanor Rigby" and "The Long and Winding Road" over the originals! Not to mention Paul's raunchy, up-tempo version of "Yesterday" at the end of the film!

I also like this version of "Silly Love Songs" very much, and the addition of new or different verses to some of the songs.

As for the new songs, "Not Such A Bad Boy" and "No Values" are *excellent*!

The movie was terrific, from beginning to end, and I could write more pages about my favourite scenes, but I won't here.

The "short" of "Rupert and the Frog Song" was also great, and I was wondering if perhaps Paul will be releasing that as a single some time ("We All Stand Together")? I hope so, because the harmonies on it are great.

Anyway, I've seen it four times since it opened five days ago . . . I figure another 46 should do me for the time being!! My friends who I have seen it with are also very impressed, and from all of us here in Canada, congratulations to everyone involved, and particularly to Paul for following through to make those little scribblings he did in the back of the car on the way to the "Tug of War" sessions into this fabulous movie.

GMRTBS!

Yours,

Sally Smallwood
Toronto, Ontario
Canada

Dear Paul,

Hi! I was one of the lucky Club Sandwich winners to meet you at the Plaza Hotel in New York on October 16th.

I just wanted to thank you for showing that you really do care about your fans. It was so nice of you to take time out of your busy schedule to meet five members of the club.

I wish you all the best with the 'Broad Street' movie and sound track. I can't wait to see the photos your Club Sandwich photographer took of us.

Thanks again for everything. You are a really special guy.

All my love,
Linda Aiello
Staten Island, New York

Dear Sue,

Thanks a lot for the EXCELLENT issue of Club Sandwich! Thank you for all the work and love you all put in it.

Give my regards to . . . Paul. Hope to see the film and listen to your LP soon.

Best wishes,

Carlos Hironaka,
Lima, Peru.

Dear Sue,

I'm writing to you just to tell you how much I like the Club Sandwich No. 34! It's fantastic! What a paper and photos! I can hardly wait to see the film. I hope we'll see it here in my country, too.

"No More Lonely Nights" has appeared on our charts. It's a beautiful song. I have no words to tell you how I like it. Congratulations, Paul, you've done it again.

Sincerely yours,

Andrej Krzic,
Kamnik, Yugoslavia.

Dear Paul and Everyone at MPL,

Thanks very much for my 34th issue of the Club Sandwich. This issue, by the way, keeps my memory totally fresh of the movies I saw in Vancouver B.C. Canada on Halloween night, "Rupert The Bear", and "Give My Regards To Broad Street", which were excellent. I can hardly wait for them to come to Luxembourg so I can show Elizabeth, my wife from Cheltenham, them.

I'm glad you released "We All Stand Together" from "Rupert the Bear". That should hit number one. Rupert, though, was too short! I was on the edge of my seat waiting for the outcome after Rupert returns home.

"Give My Regards To Broad Street"? Well, the critics in the states do not know a good movie when they see it, and some are afraid to understand British humor. I enjoyed the flick throughout the two hours I was sitting in the theater. Very seldom do you get a movie whose music resembles the plot and imagination of dreams and ideas, such as in the "Eleanor's Dream" sequence.

The music overall was excellent and George Martin did a superb job of the production, and the musicians playing "Eleanor Rigby" were excellent.

The critics really need to watch "Give My Regards To Broad Street" without expecting anything except a simple plot with a lot of music and imagination behind it.

Congratulations, also, on the soundtrack album entering the charts at number one in the U.K..

Your long time fan,
John Vidmore,
Prumzurlay,
West Germany

Hello!

I would like to note that I saw Paul's new movie "Give My Regards To Broad Street". SUPERB, WELL DONE, THOROUGHLY ENJOYABLE, AND THE MUSIC ARRANGEMENT IS FANTASTIC! The cartoon in the beginning was a nice suprise. The funny part about it was that I kept looking for something, some kind of hidden meaning. When the movie was over, I found myself smiling — what a nice thought — smiling — wouldn't you say?

I've also been fortunate enough to see Paul in a few interviews. I would like to say that the CBS News Interview was very well done. The interview was accurate, complete, informative, and put together well. I saw Paul on the Johnny Carson Show. Carson got a great birthday guest that night. It reminded me of the Paul we would have seen during the "Beatle era". I did miss seeing Paul playing guitar. It's great to see Paul and listen to what he has to say.

Best regards,

Deborah Giordano,
Phoenix, Ariz.,
U.S.A.

Dear Wings Fun Club,

An enormous "wow" and "thanks" for the super issue No. 34 of Club Sandwich. I just got it yesterday and was drooling over the cute photographs!

My best friend Tracy, a fan of Paul's too, and I saw "Give My Regards to Broad Street" on October 26th, the Friday it opened in Los Angeles. We both loved it! Every time they showed Paul playing a song, I felt like I was actually there, getting to watch and listen. I wonder if everyone who saw the film felt the same way, too? That's what made the film so neat. Also, I thought the songs *sounded* especially good — like they were sung live. In Sue's letter, she said that the soundtack was indeed "specially recorded live for the production". Please congratulate Paul and Linda for an enjoyable film. I hope I can see it at least one more time.

By the way, a video program aired the "No More Lonely Nights" video *today.* I like it. I wished it had more clips from the movie, though. Is there any chance that the movie will be released on Beta & VHS video cassettes available to the public?

Before I forget, I want to tell you that Tracy and I really like the song, "Not Such a Bad Boy". Of course, we like "No More Lonely Nights", we had heard it played on radio stations.

A very pleased Paul McCartney fan and Wings Fun Club Fan,

Kari Nakamura
Monterey Park, Calif.

I was desperate!

I had been sitting at my desk, studying for my final exams for eons, and I was beginning to contemplate resorting to "drastic measures" (viz. throwing my maths book, with its abhorred contents out the window).

Despairingly I looked around the room. My dog, a usually placid and loving sheltie, was standing, ears pricked up, and growling ferociously at the front window.

I knew that the highlight of my day was about to occur. I peered, full of anticipation out the window. Yes, it was him.

He was slowly approaching our house, his red bicycle sparkling in the sunshine. His arrival seemed to take an age.

Joyful was I, as I watched him pause at the front gate, and deposit something in the letterbox.

(By this time, Paton, my dog was beside himself — barking ominously and threateningly at the postman — that detested intruder).

I waited for him to depart. I could contain myself no longer. I ran to the letter box and found inside it the "MEGA-BUMPER-GIVE MY REGARDS TO BROAD STREET" issue of Club Sandwich.

"WOW" I thought. This is better than my wildest dreams.

Dearest Paul and everyone associated with "The Sandwich"

THANXEVERSOMUCHLY!!

—You have saved my life, and you definitely extended the life of my maths books — for a few days, at least.

Ta again.

all my loving,

Sophia Cosmas,
Victoria, Australia.

FILM PUZZLE

GIVE MY REGARDS TO BROAD STREET

PANEL A

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Greetings or bad weather A					■	■	■	■	■	■	■	■	■	■	■
Song in the film that is for private use? (3,2,3) B									■	■	■	■	■	■	■
Costume collection or bedroom furniture C										■	■	■	■	■	■
Mercy can't upset the star of the show D											■	■	■	■	■
"Urge to travel" song E												■	■	■	■
The bad guys? F													■	■	■
Conceals G														■	■
Fiddlers H															■
Cosmetics to put together? (4-2) J															■
It runs between banks in London K															■
Senior cop in the film (6,9) L															■
Capital place for a come-down in England? M															■
Paul's song of most recent history N															■
Strong belief; fidelity P															■
Entertains Q															■
Special ones in the film can be startling R															■
Cocktail in New York? S															■

PANEL B

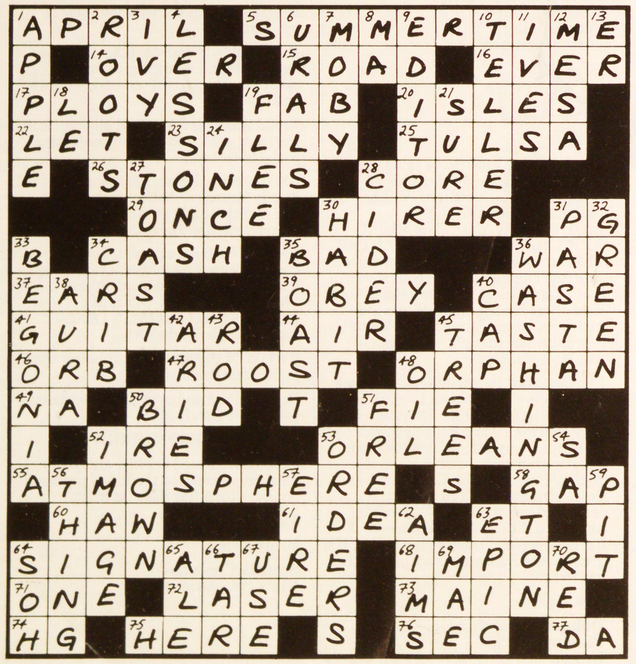
E 10	G 1	J 4	■	F 7	L 6	C 1	■	B 1	L 7	H 4	D 1	■	J 1	Q 3	H 8	F 6	D 3	S 8	E 7	■	L 5	L 2	S 3	R 5	Q 5	E 6	S 9	E 9	■	N 8	■
G 3	A 2	N 1	■	P 3	D 7	■	K 1	M 1	K 5	■	L 3	H 5	P 1	N 5	■	B 5	R 2	■	M 3	E 3	■	H 7	H 6	L 13	M 2	C 5	B 7	K 3	S 7	F 2	M 7
L 8	C 2	F 4	■	M 6	C 6	D 2	J 3	■	F 8	M 4	F 5	B 3	■	E 1	A 1	H 3	■	N 7	L 4	Q 6	L 12	L 14	H 1	D 8	N 6	G 5	■	R 6	K 2	P 2	H 9
■	N 4	M 5	N 2	■	K 4	J 2	R 7	S 6	R 1	L 15	■	D 6	S 5	L 1	B 8	L 9	■	B 2	R 3	■	S 4	A 3	N 3	■	B 4	E 5	M 8	■	S 2	A 4	C 7
J 5	S 1	■	P 5	D 4	F 1	R 4	■	Q 2	N 9	H 10	P 4	G 4	D 5	H 2	B 6	E 8	K 6	F 3	D 9	■	E 4	G 2	Q 4	E 2	L 10	J 6	C 8	Q 1	C 3	L 11	C 4

Put the answers to the clues into Panel A.

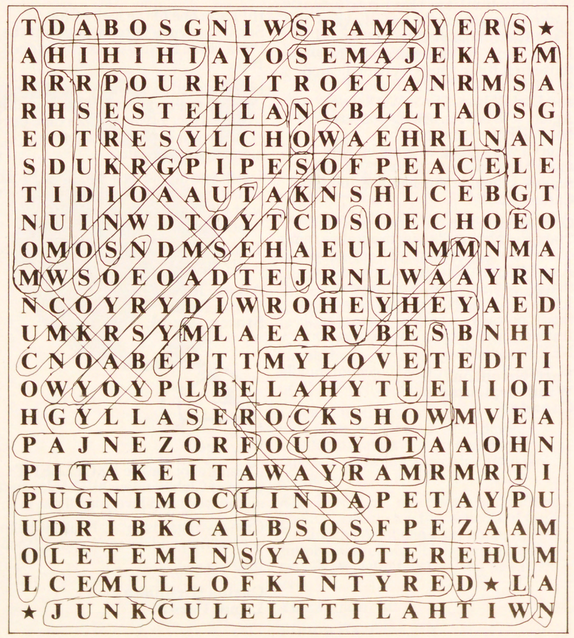
Then, transfer the letters one by one into Panel B, by using the cross-references, and you will find out something about the film.

SOLUTIONS

CROSSWORD No 33



WORDSEARCH 33



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